ORGAN 40.

Compositions for the Organ

BY

E. SILAS.

	s.	d.
ALLEGRO MODERATO IN F	1	0
ANDANTE IN D	1	0
PRELUDE IN F MINOR	1	0
ANDANTE IN A FLAT	1	0
FANTASIA IN E MINOR	1	6
PASTORALE IN G....	1	0
CANZONETTA IN E	1	0
ANDANTE IN C MELODY IN C	1	0
INTRODUCTION AND FUGUE IN D	1	0
PRELUDE IN D FUGUE IN C MINOR	1	0

	s.	d.
MARCH IN B FLAT	1	0
SONATA IN F	2	6
MINUETTO IN F	1	0
FANTASIA ON "ST. ANN'S" TUNE	1	6
MELODY IN E MINOR	1	0
FANTASIA IN D MINOR. OP. 117	2	0
FANTASIA IN F MINOR. OP. 118	2	6
ANTIPHON AND INTERLUDE. OP. 119	1	6
PRELUDE AND FUGUE IN D MINOR. OP. 120	1	6
CAPRICCIO. OP. 121	1	6
ELEGY ON THEMES BY HENRY PURCELL	1	0
GRAND FUNERAL MARCH (SCHUBERT). Arranged	1	0

LONDON: NOVELLO AND COMPANY, LIMITED
AND
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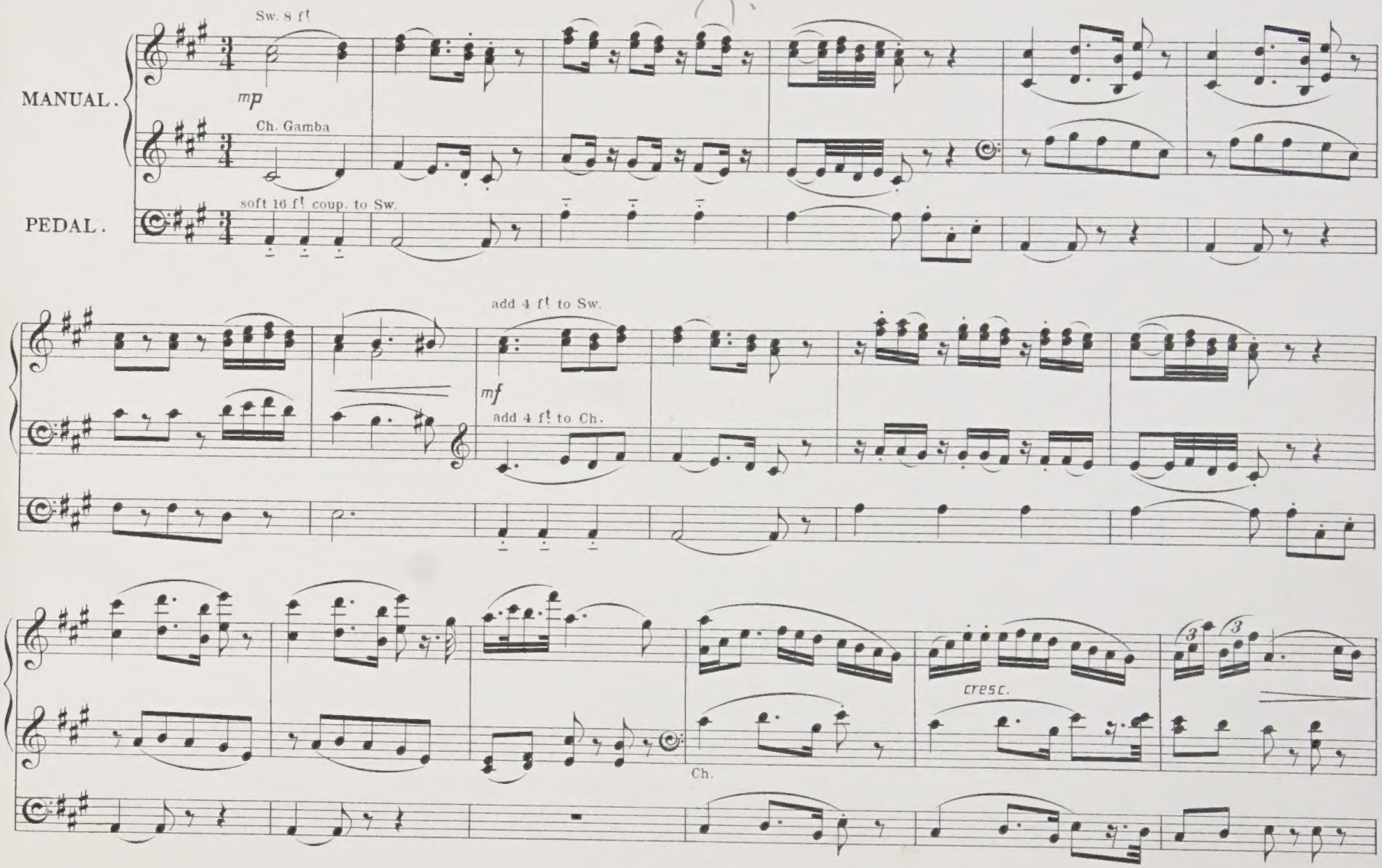
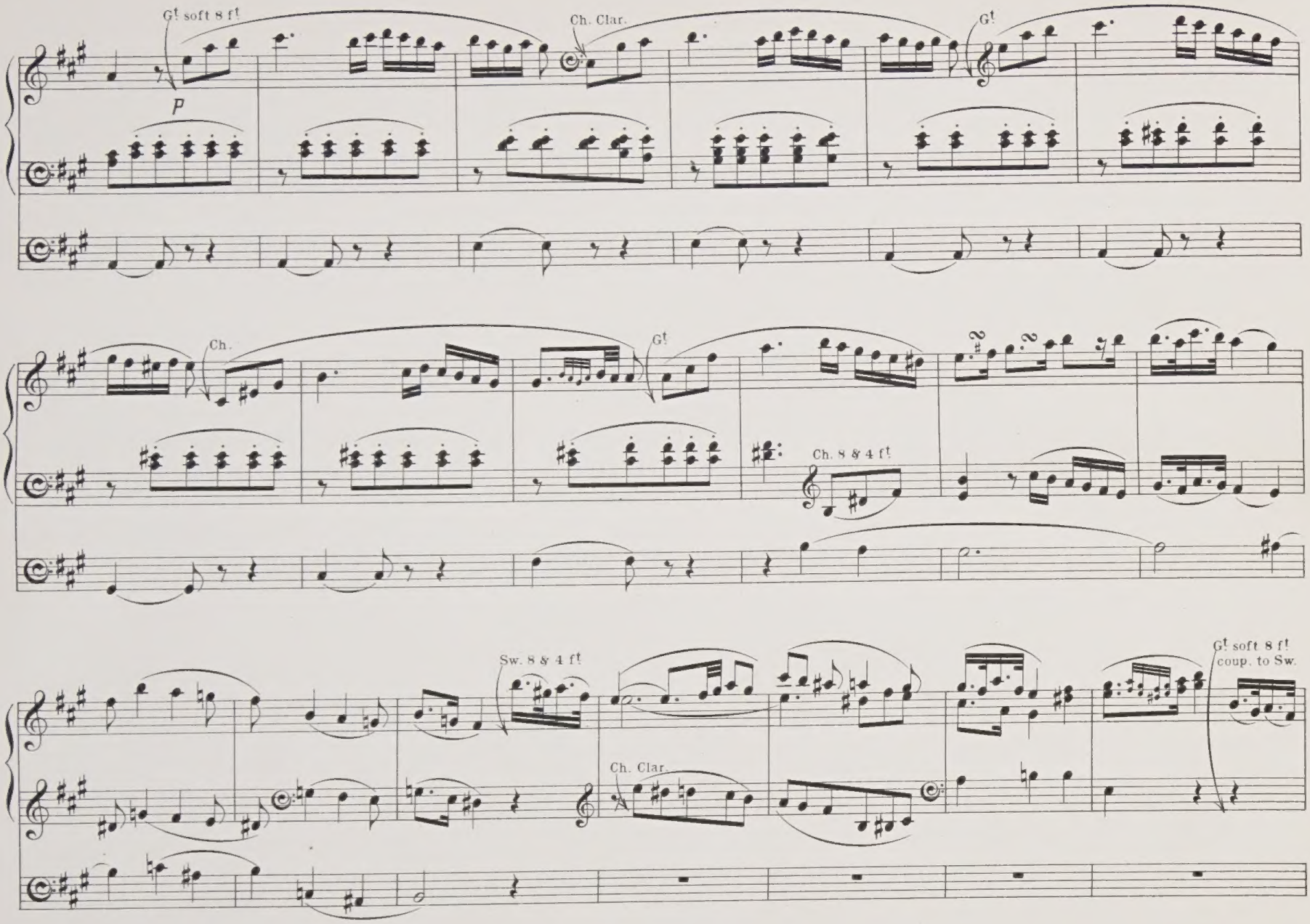
ANDANTE IN A. Peters No. 21.

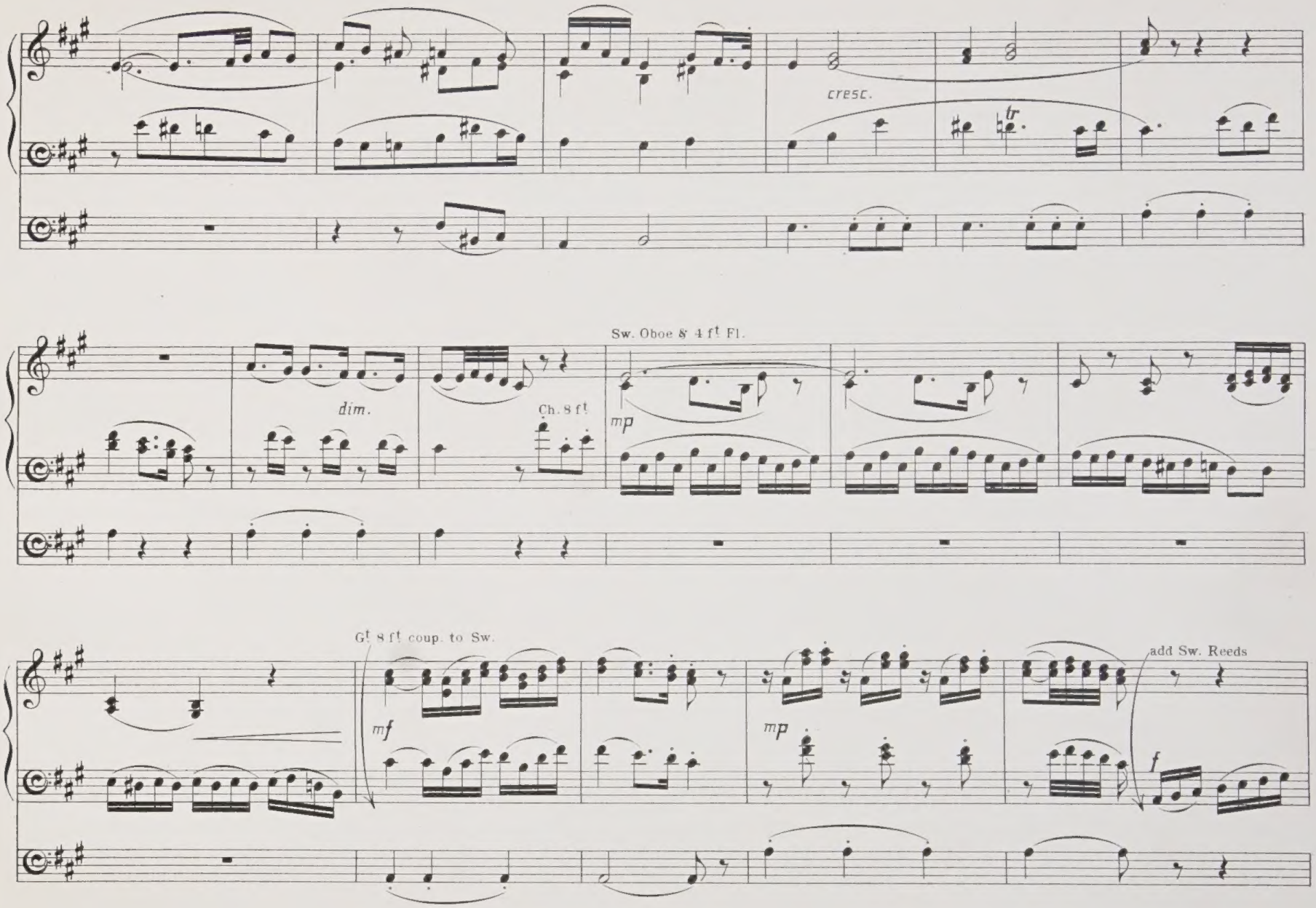
From the Quartet in D Major.

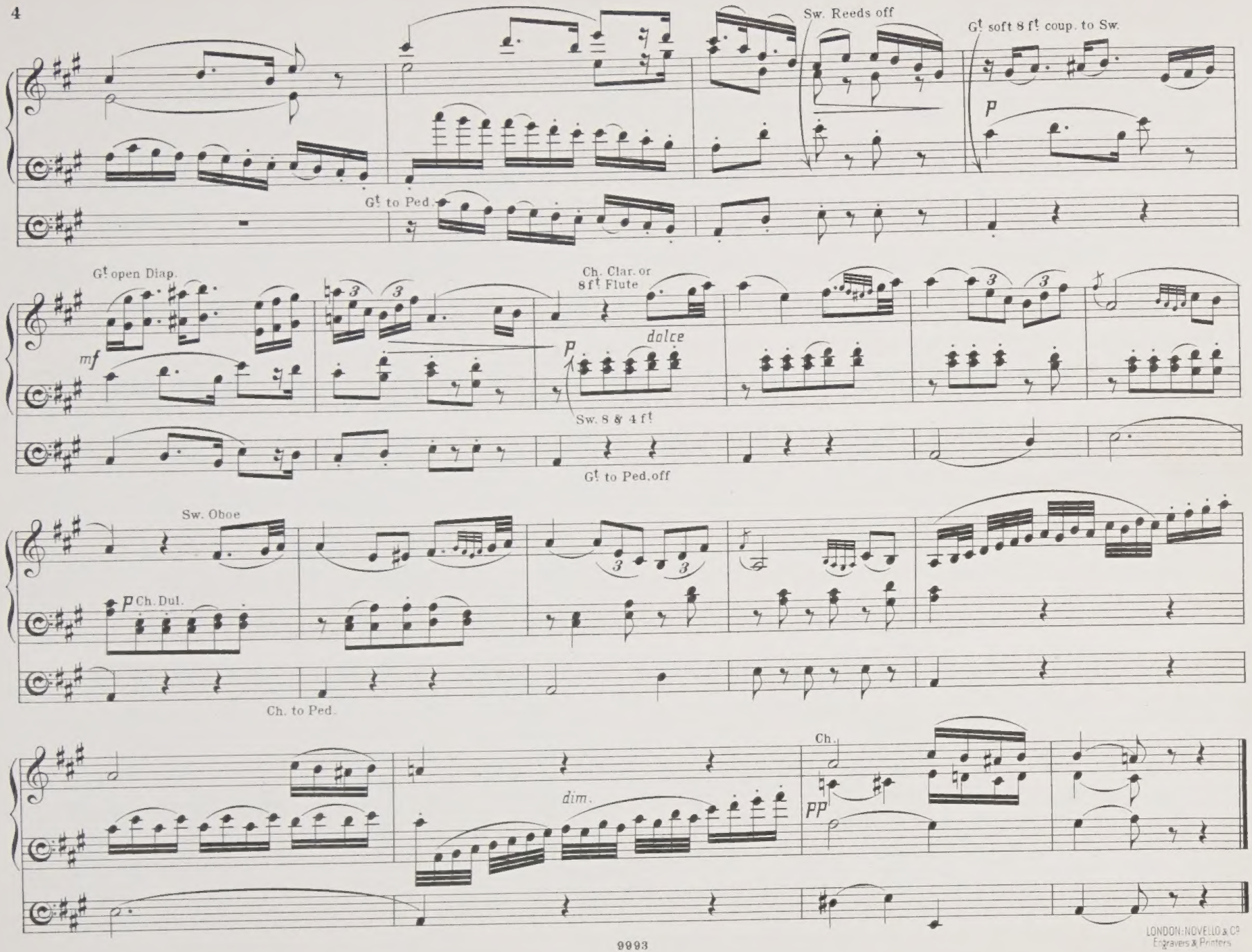
Arranged by
Arthur W. Marchant
Mus. Bac. Oxon. F.R.C.O.

W. A. Mozart.




G! soft 8 ft
Ch. Clar.
G!
P
Ch.
G!
Ch. 8 & 4 ft
Sw. 8 & 4 ft
G! soft 8 ft
coup. to Sw.
Ch. Clar.


cresc.
tr
Sw. Oboe & 4 ft Fl.
dim.
Ch. 8 ft
mp
Gt 8 ft coup. to Sw.
mf
mp
add Sw. Reeds
f



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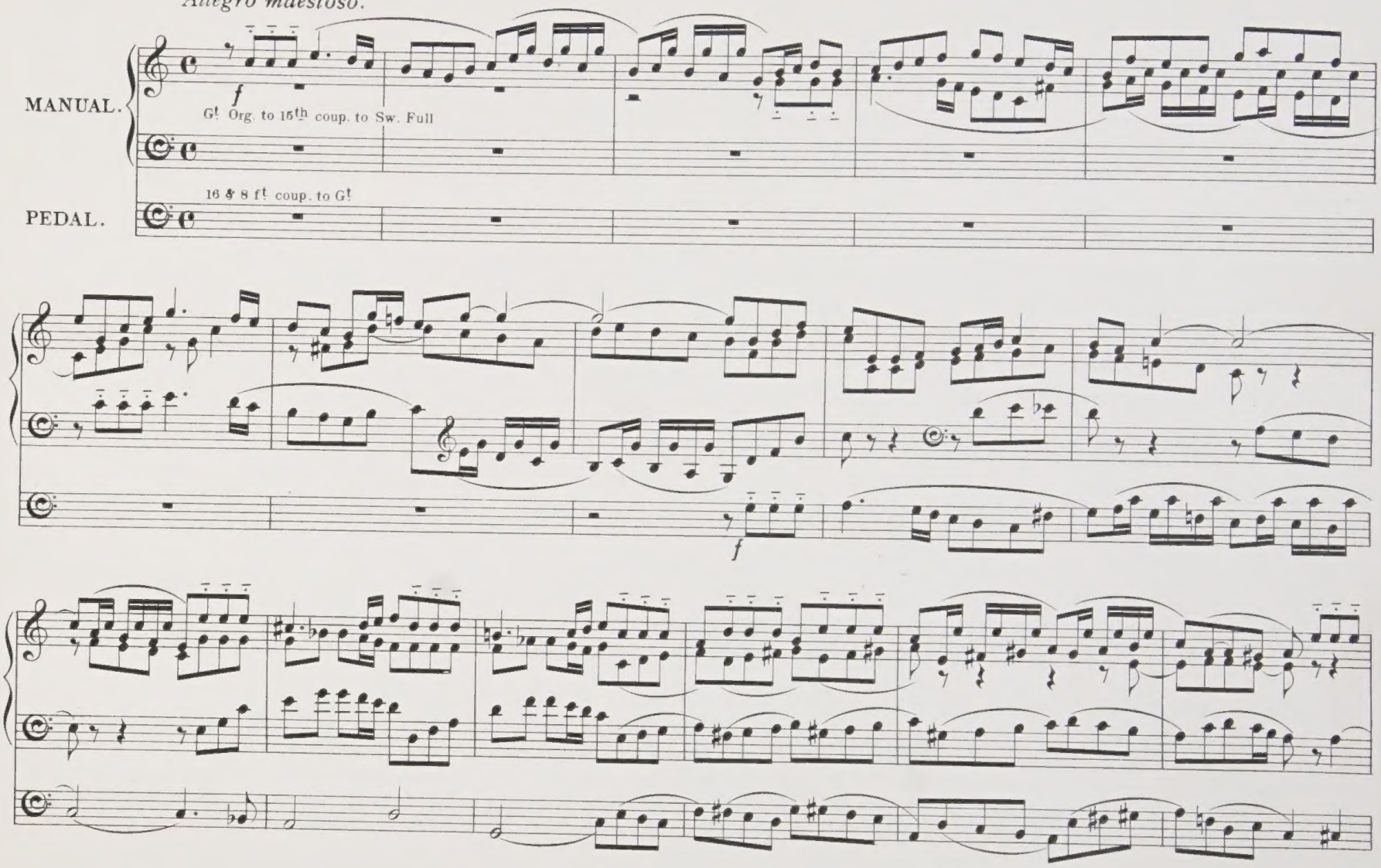
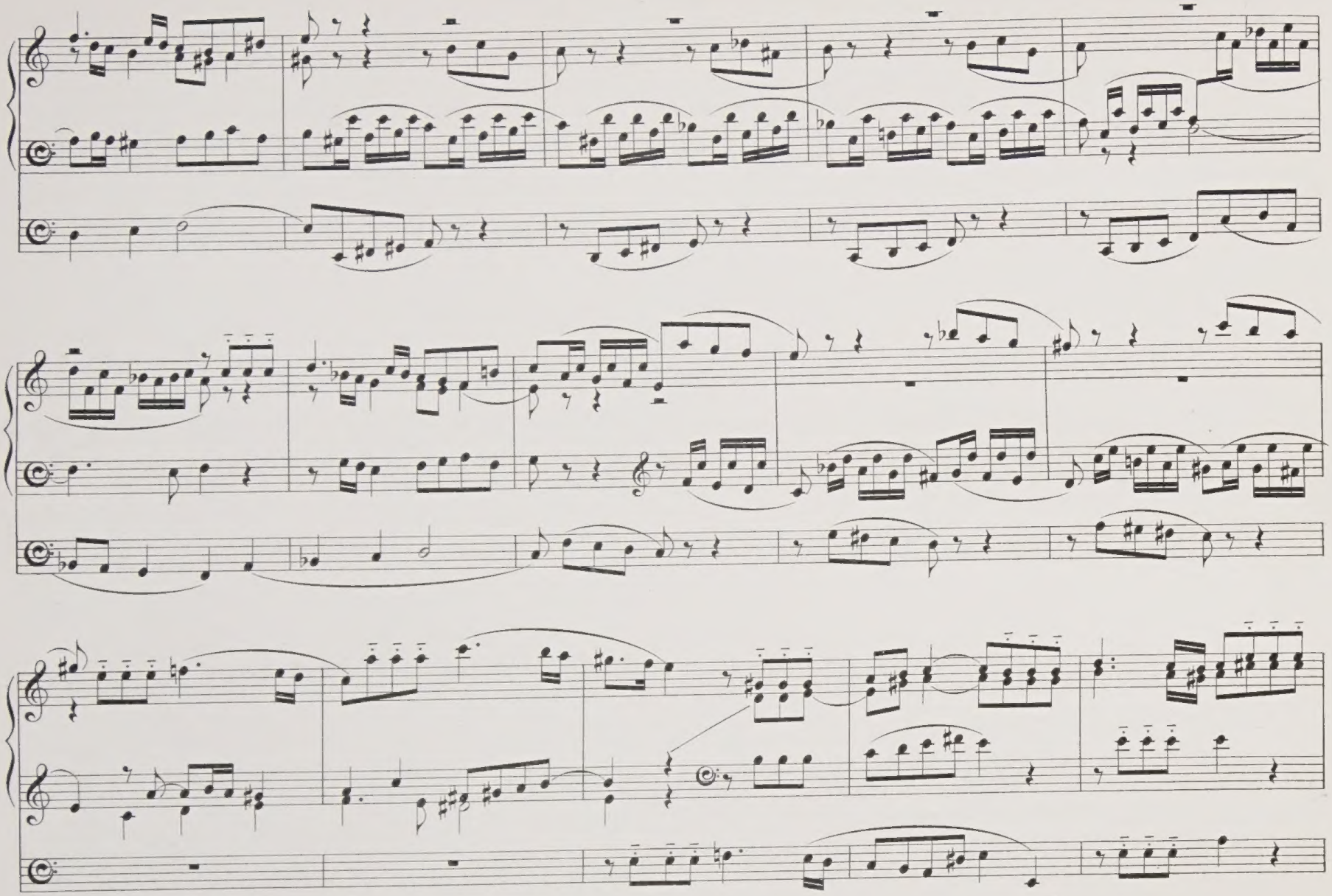
FUGUE IN C MAJOR.

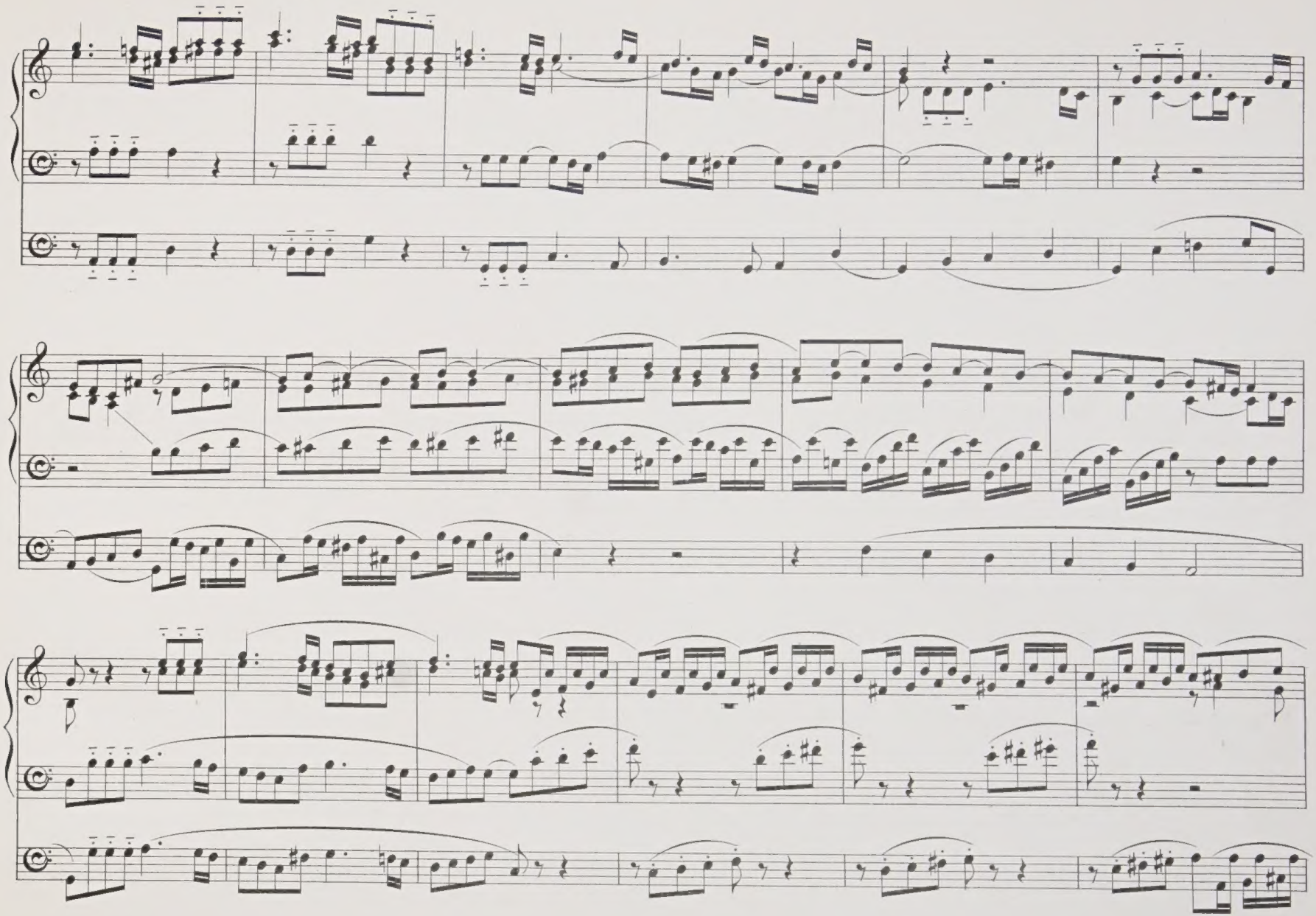
Arranged by
Arthur W. Marchant
Mus. Bac. Oxon. F.R.C.O.

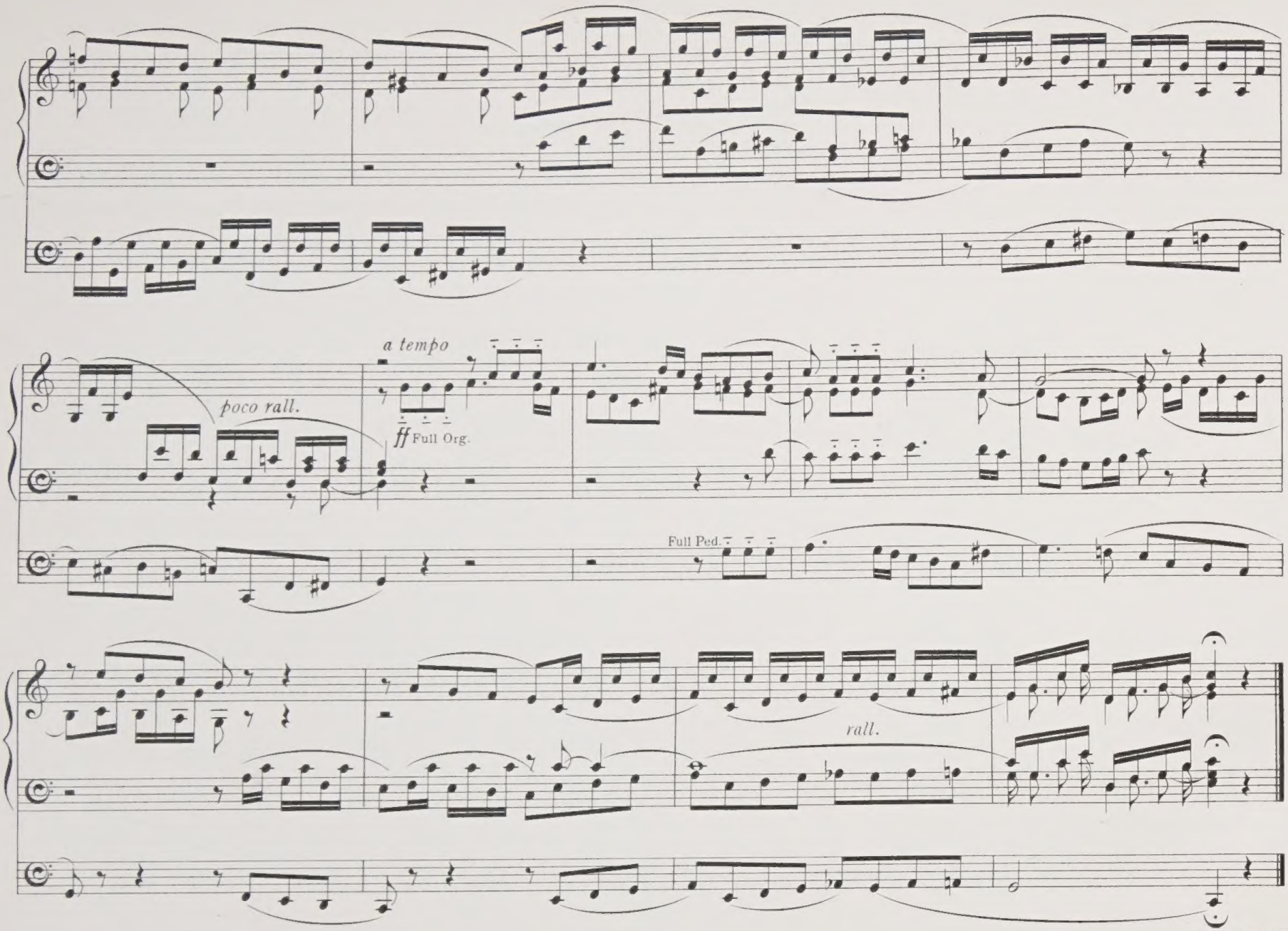
J. G. Albrechtsberger.

Allegro maestoso.









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Organ Arrangements

EDITED BY

GEORGE C. MARTIN

Organist of St. Paul's Cathedral.

			Arranged by	
1.	SLOW MOVEMENT (Pianoforte Quintet)	SCHUMANN	G. C. Martin	1/6
	MINUET (Twelve Menuets for Orchestra)	BEETHOVEN		
2.	ANDANTE (Pianoforte Sonata, Op. 147)	SCHUBERT	G. C. Martin	1/6
	LARGO	HANDEL		
	AS PANTS THE HART ("Calvary")	SPOHR		
3.	AGNUS DEI (Mass in G)	SCHUBERT	G. C. Martin	1/-
	OVERTURE ("Acis and Galatea")	HANDEL		
	ALBUMBLÄTTER (No. 1)	SCHUMANN		
4.	ADAGIO (Sonata, Op. 2, No. 1)	BEETHOVEN	G. C. Martin	1/6
	THE CAT'S FUGUE	SCARLATTI		
	ALBUMBLÄTTER (No. 5)	SCHUMANN		
5.	ROMANZE and SCHERZO (Fourth Symphony)	SCHUMANN	G. C. Martin	1/6
	AIR (Overture (or Suite) in D)	BACH		
6.	ALLEGRO (Quartet, Op. 18, No. 2)	BEETHOVEN	G. C. Martin	1/6
	MENUETTO (Pianoforte Sonata, Op. 122)	SCHUBERT		
7.	EIA MATER ("Stabat Mater")	DVOŘAK	G. C. Martin	1/6
	ROMANCE	MOZART		
8.	MINUET and ALLEGRO	HANDEL	B. Luard Selby	1/6
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11.	ADAGIO IN B MINOR	MOZART	A. W. Marchant	1/-
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14.	JUDEX ("Mors et Vita")	GOUNOD	John E. West	1/-

			Arranged by	
15.	GRAND MARCH (Introduction, Act III., "Lohengrin")	WAGNER	W. Creser	1/-
16.	BRIDAL CHORUS ("Lohengrin")	WAGNER	W. Creser	1/-
17.	CONCERTO GROSSO (No. X.)	CORELLI	A. B. Plant	1/6
18.	PASSECAILLE	COUPERIN	James Shaw	1/-
19.	REPRESENTATION OF CHAOS ("The Creation")	HAYDN	William H. Stocks	1/-
20.	MODERATO (1st Movement, Sonata, Op. 42)	SCHUBERT	Arthur B. Plant	2/-
21.	ANDANTE CON MOTO (Unfinished Symphony)	SCHUBERT	W. A. C. Cruickshank	2/-
22.	SLOW MOVEMENT IN A FLAT (3rd Symphony)	SCHUMANN	W. A. C. Cruickshank	1/-
23.	SOLEMN MARCH ("The Black Knight")	E. ELGAR	E. Elgar	1/-
24.	ANDANTE CON MOTO (Symphony in C)	SCHUBERT	Arthur B. Plant	2/-
25.	OVERTURE to the Ode on St. Cecilia's Day	HANDEL	Chas. Macpherson	1/6
26.	LARGHETTO (Symphony in B Flat)	SCHUMANN	A. W. Marchant	1/-
27.	WARUM?	SCHUMANN	A. W. Marchant	1/-
	LIEBESLIED	HENSELT		
28.	ADAGIO SOSTENUTO (Quartet, Op. 76, No. 1)	HAYDN	A. W. Marchant	1/-
29.	INTRODUCTION and FUGUE IN E FLAT	HESSE	A. W. Marchant	1/-
30.	ANDANTE IN C MINOR (Quartet)	SPOHR	A. W. Marchant	1/-
31.	ANDANTE IN A (Quartet in D)	MOZART	A. W. Marchant	1/-
32.	FUGUE IN C MAJOR	ALBRECHTSBERGER	A. W. Marchant	1/-
33.	MINUET (First Violoncello Suite)	BACH	A. W. Marchant	1/-
	GAVOTTE IN E MINOR	VERACINI		
34.	ADAGIO IN D	MOZART	A. W. Marchant	1/-
35.	LA CARITA	ROSSINI	A. W. Marchant	1/-

No **33.**

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NOVELLO, EWER AND CO.

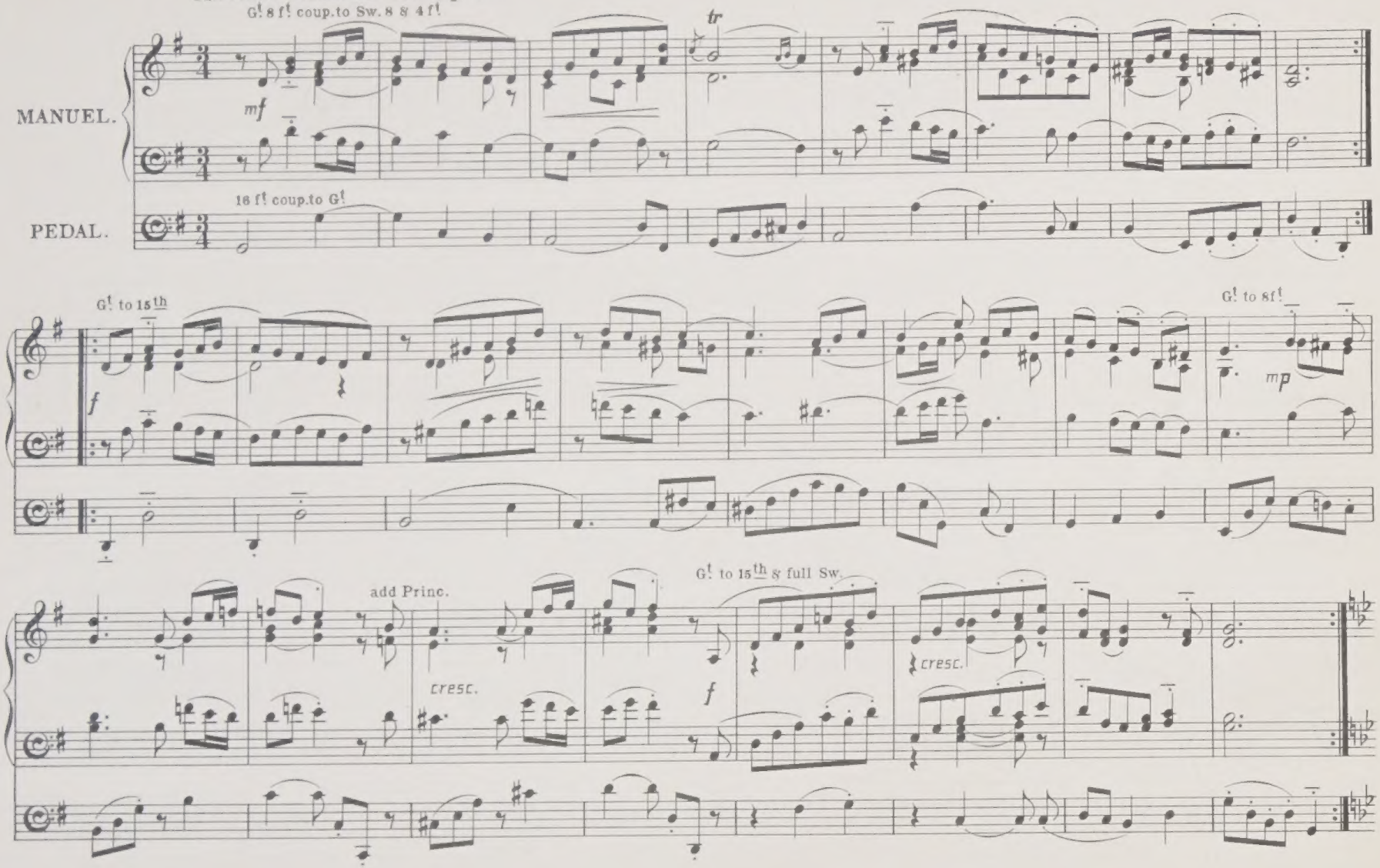
MINUET

From First Violoncello Suite.

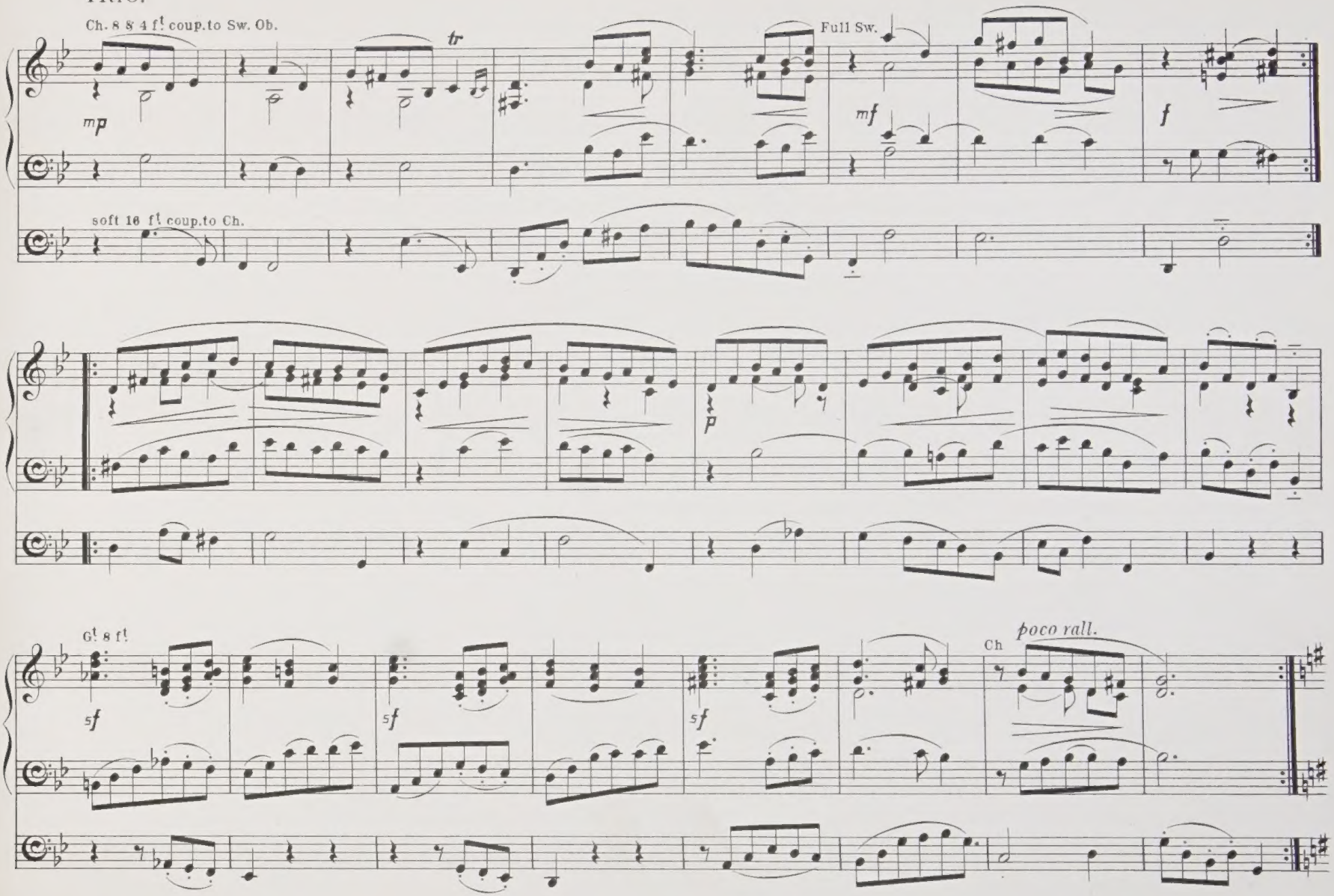
J. S. Bach.

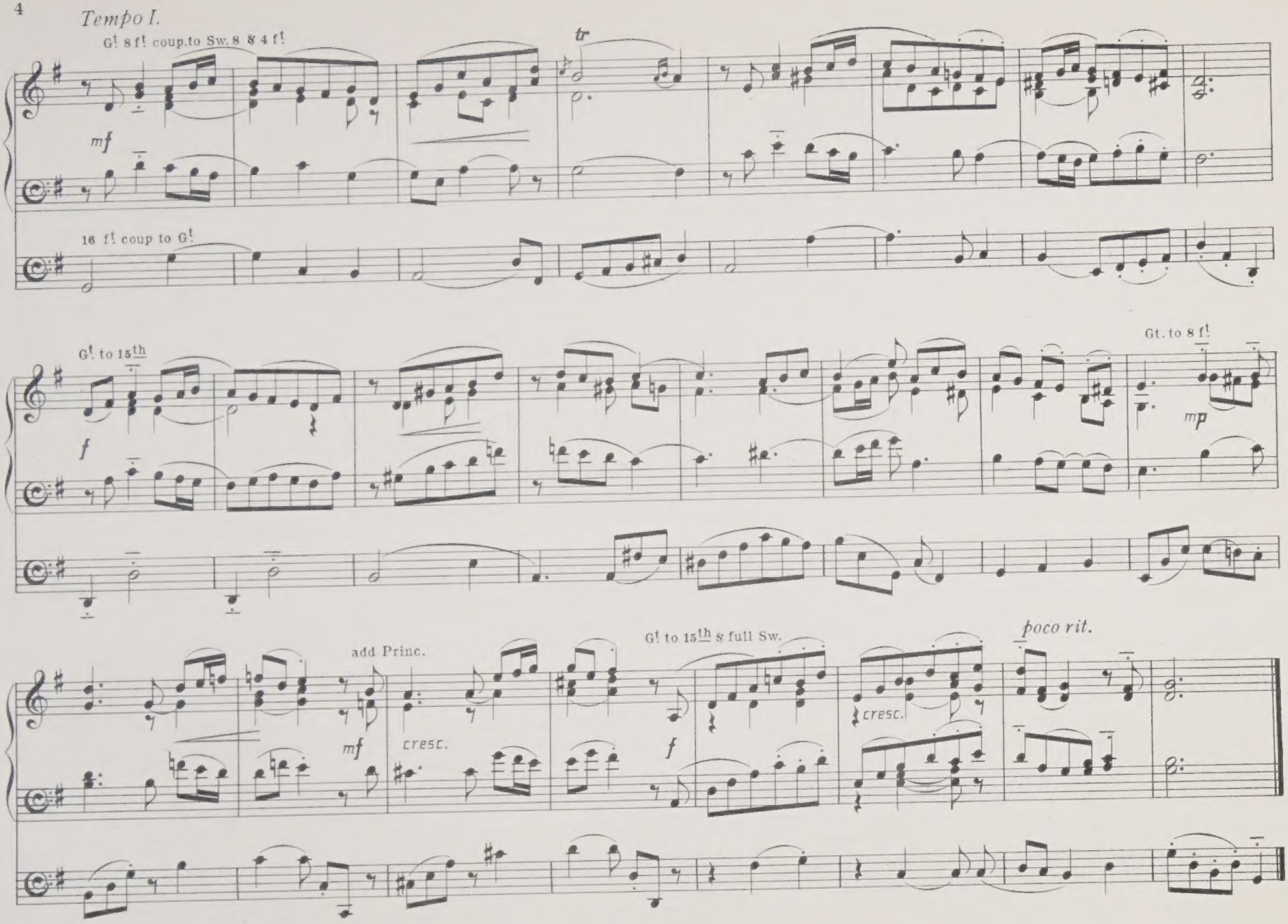
Arranged by
Arthur W. Marchant
Mus.Bac.Oxon. F.R.C.O.

Andante moderato con espress.



TRIO.

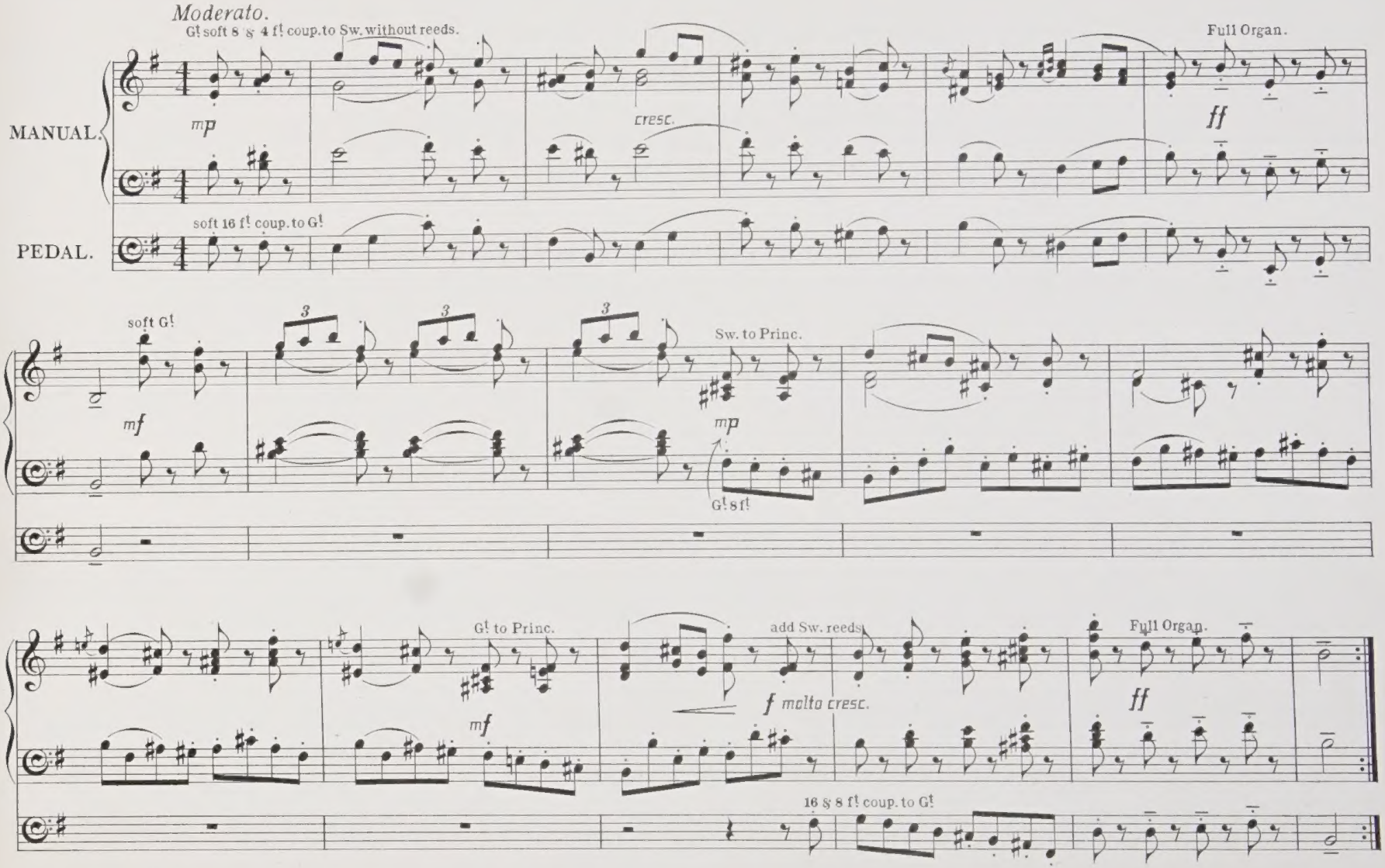

Ch. 8 8 4 ft coup.to Sw. Ob.
tr
mp
Full Sw.
mf
f
soft 16 ft coup.to Ch.
p
G! 8 ft
sf
sf
sf
Ch
poco rall.

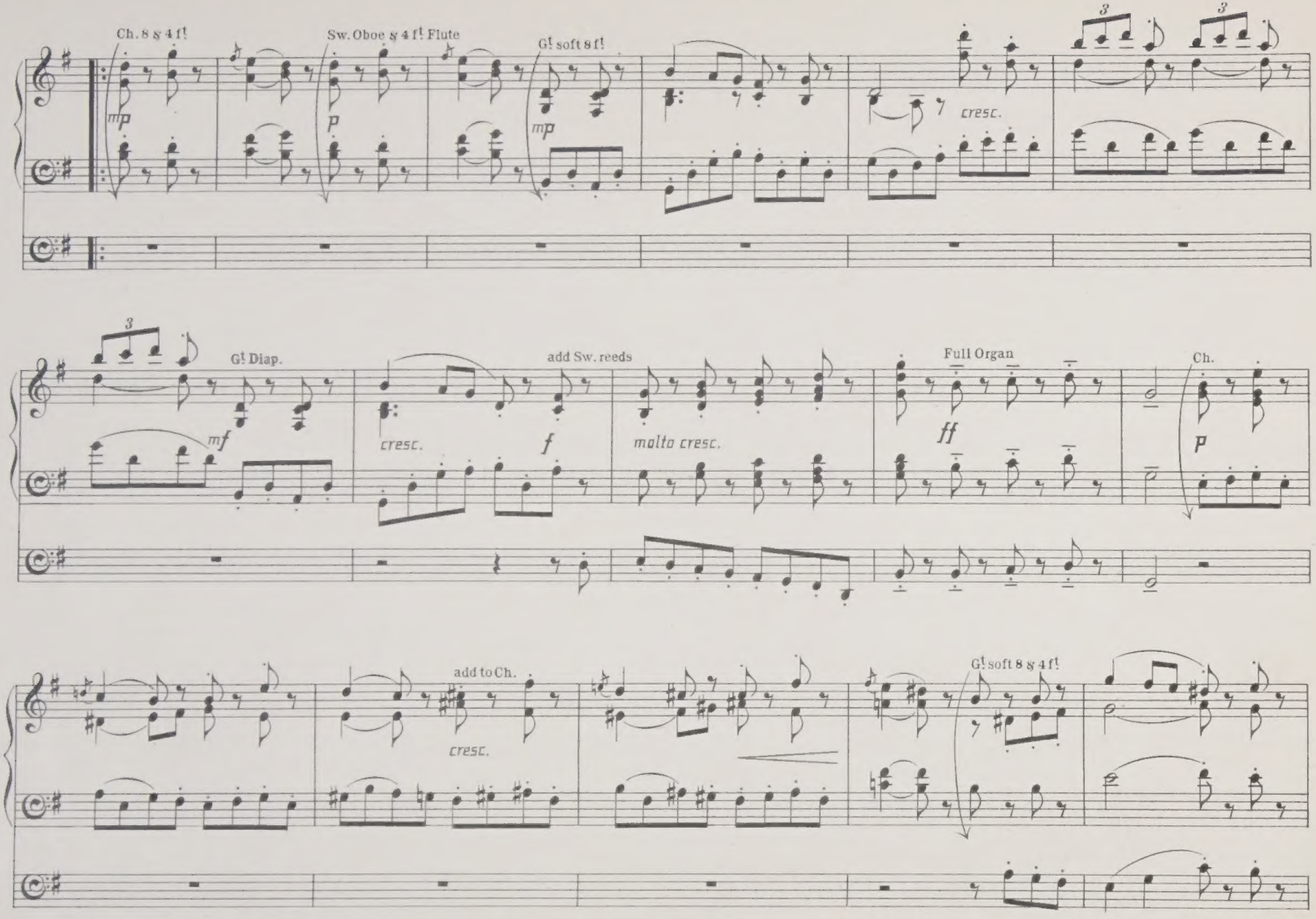

Tempo I.
G! 8 f! coup.to Sw. 8 8 4 f!
tr
mf
16 f! coup to G!
G! to 15th
f
Gt. to 8 f!
mp
add Princ.
mf
cresc.
G! to 15th & full Sw.
f
cresc.
poco rit.

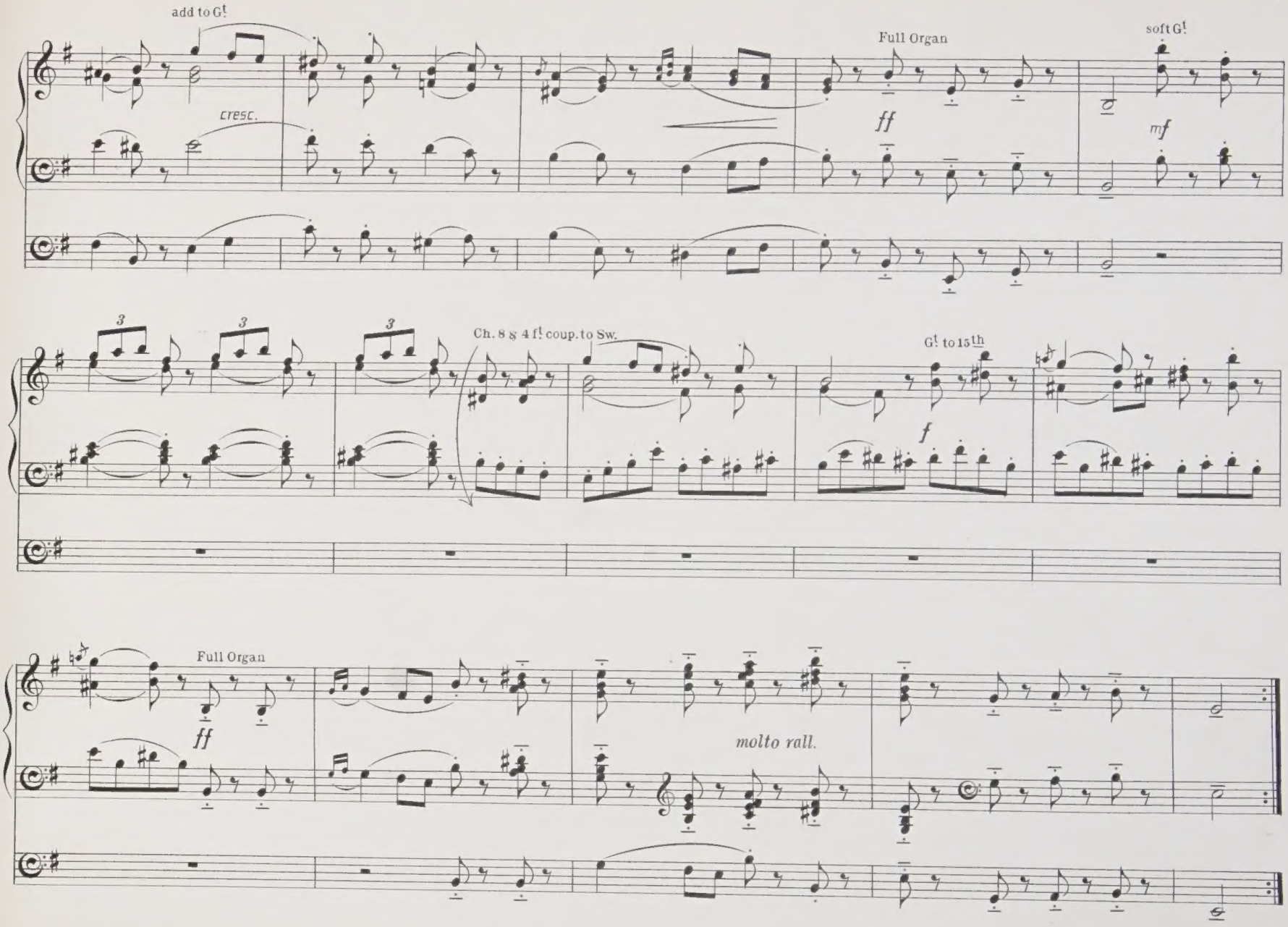
GAVOTTA IN E MINOR.

Arranged by
Arthur W. Marchant
Mus. Bac. Oxon. F.R.C.O.

F. M. Veracini.




Ch. 8 & 4 ft
Sw. Oboe & 4 ft Flute
G! soft 8 ft
cresc.
G! Diap.
add Sw. reeds
cresc.
molto cresc.
Full Organ
Ch.
add to Ch.
cresc.
G! soft 8 & 4 ft



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OF

JOHN SEBASTIAN BACH,

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., and JAMES HIGGS, Mus. Bac., Oxon.

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Book VIII.

PRELUDES AND FUGUES 3 0

Bach's Organ Works, Book VIII., contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the Wedge Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation. Interesting particulars of the several compositions are given in the Preface, and suggestions for performance are added.

Book IX.

TOCCATAS, PRELUDES, AND FUGUES 3 0

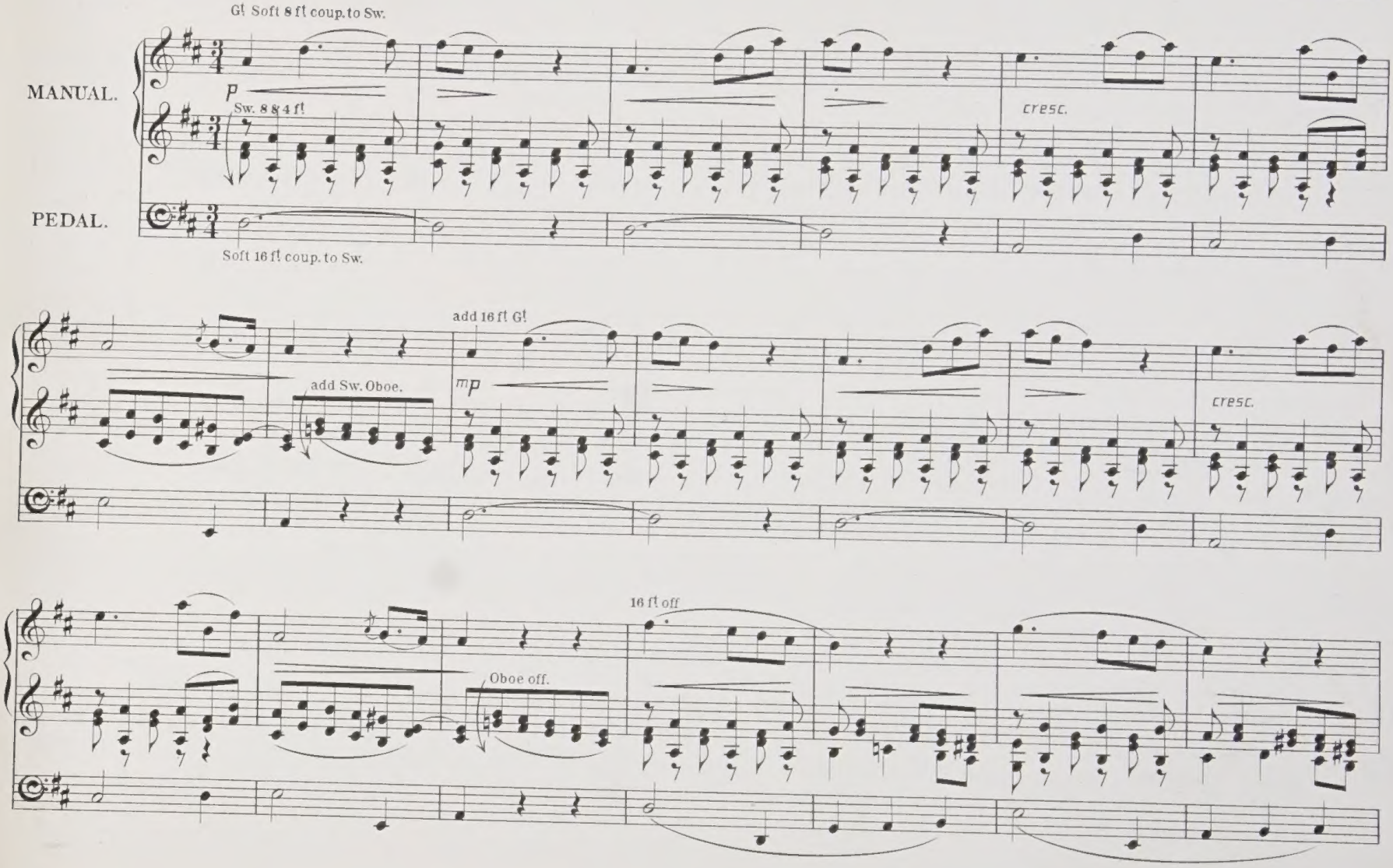
The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major. These compositions unite to make the ninth book one of the most attractive of the series. The Preface draws attention to many points of interest to the student.

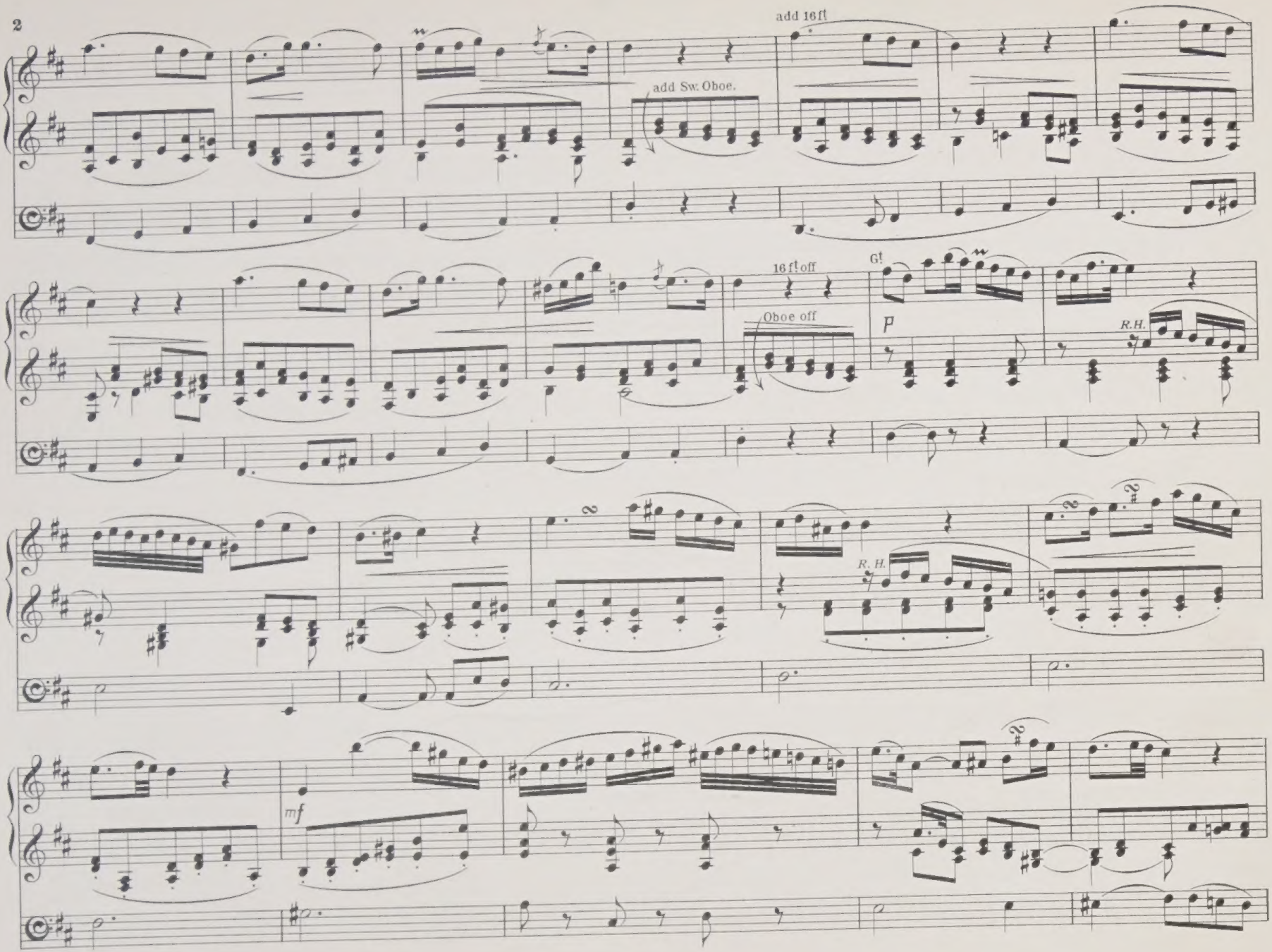
LONDON & NEW YORK: NOVELLO, EWER AND CO.

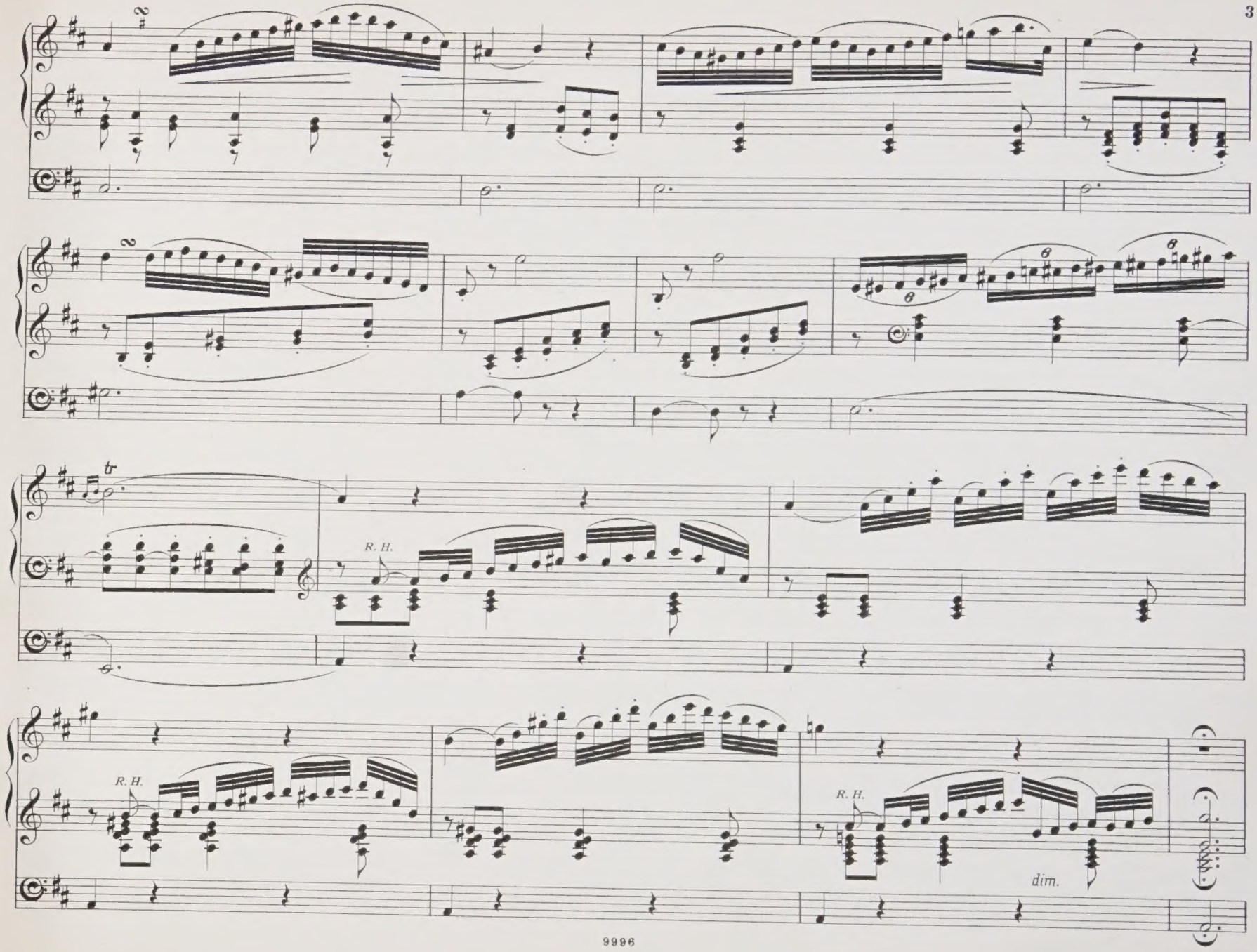
ADAGIO IN D MAJOR.

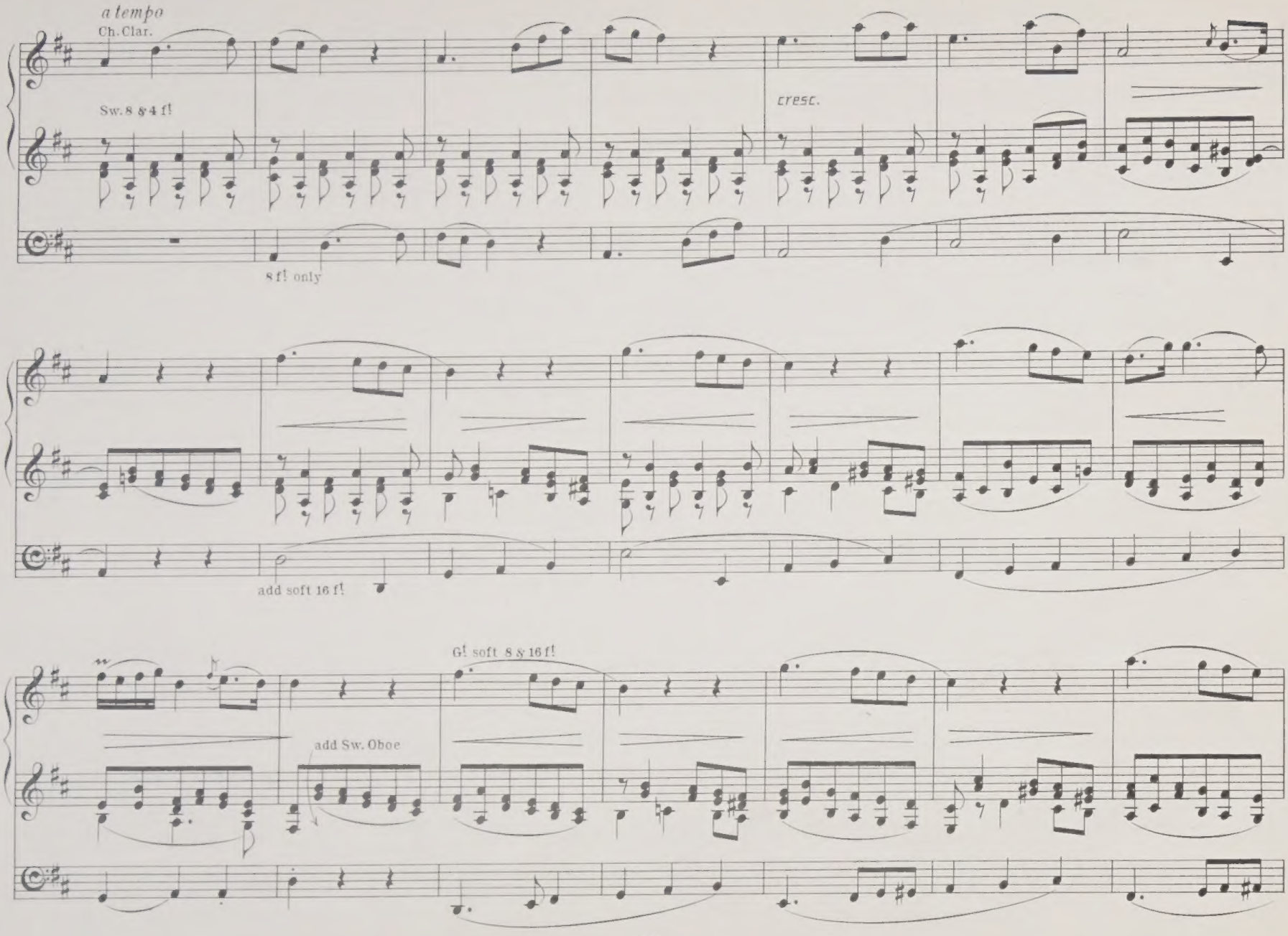
Arranged by
Arthur W. Marchant.
Mus. Bac. Oxon. F.R.C.O.

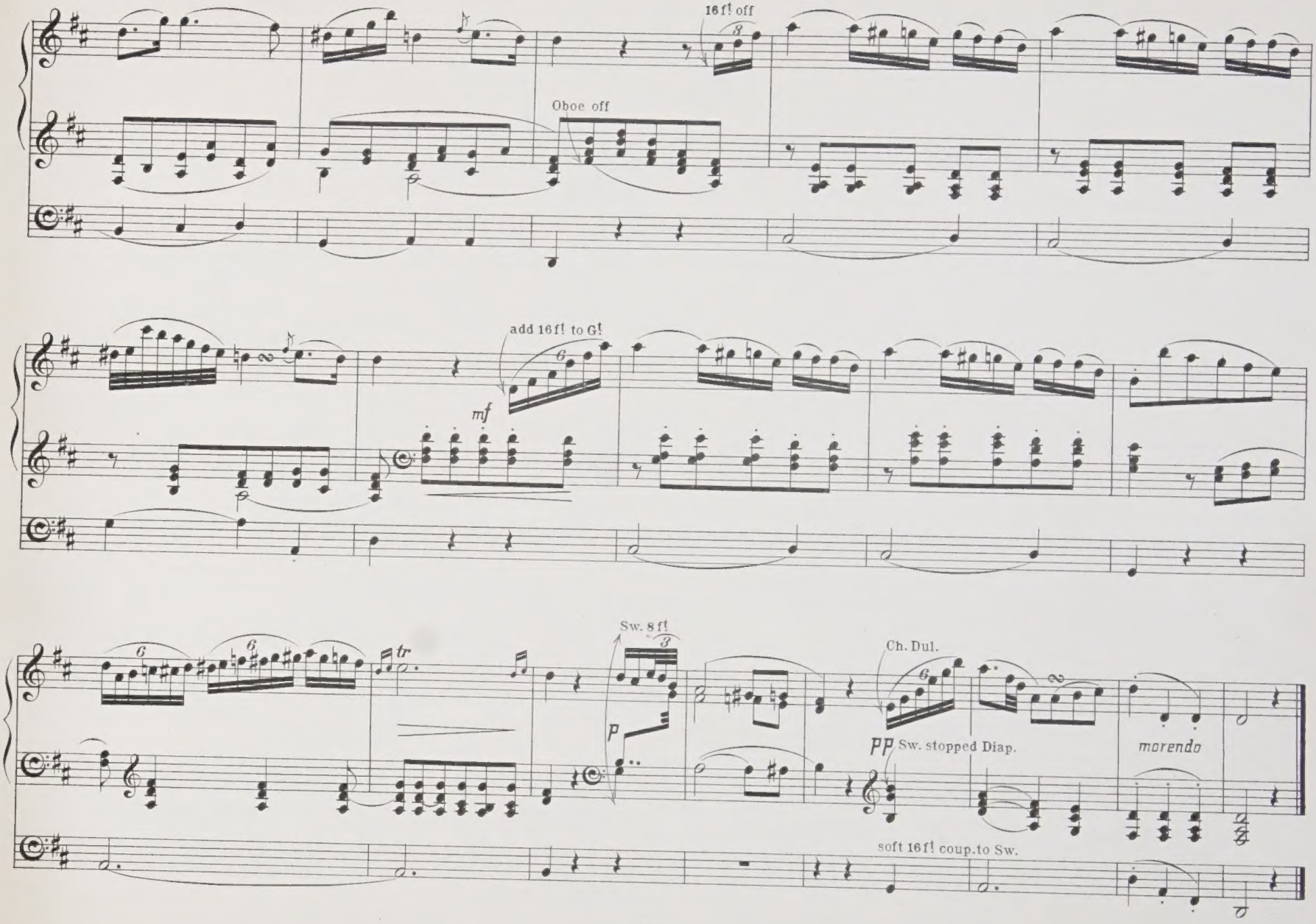
W. A. Mozart.




add 16ft
add Sw. Oboe.
16ft off
Oboe off
G!
p
R.H.
R. H.
mf


tr
R. H.
R. H.
R. H.
dim.


a tempo
Ch. Clar.
Sw. 8 & 4 ft
cresc.
8 ft only
add soft 16 ft
G! soft 8 & 16 ft
add Sw. Oboe



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PRELUDES AND FUGUES 3 0

Bach's Organ Works, Book VIII., contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the Wedge Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation. Interesting particulars of the several compositions are given in the Preface, and suggestions for performance are added.

Book IX.

TOCCATAS, PRELUDES, AND FUGUES 3 0

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major. These compositions unite to make the ninth book one of the most attractive of the series. The Preface draws attention to many points of interest to the student.

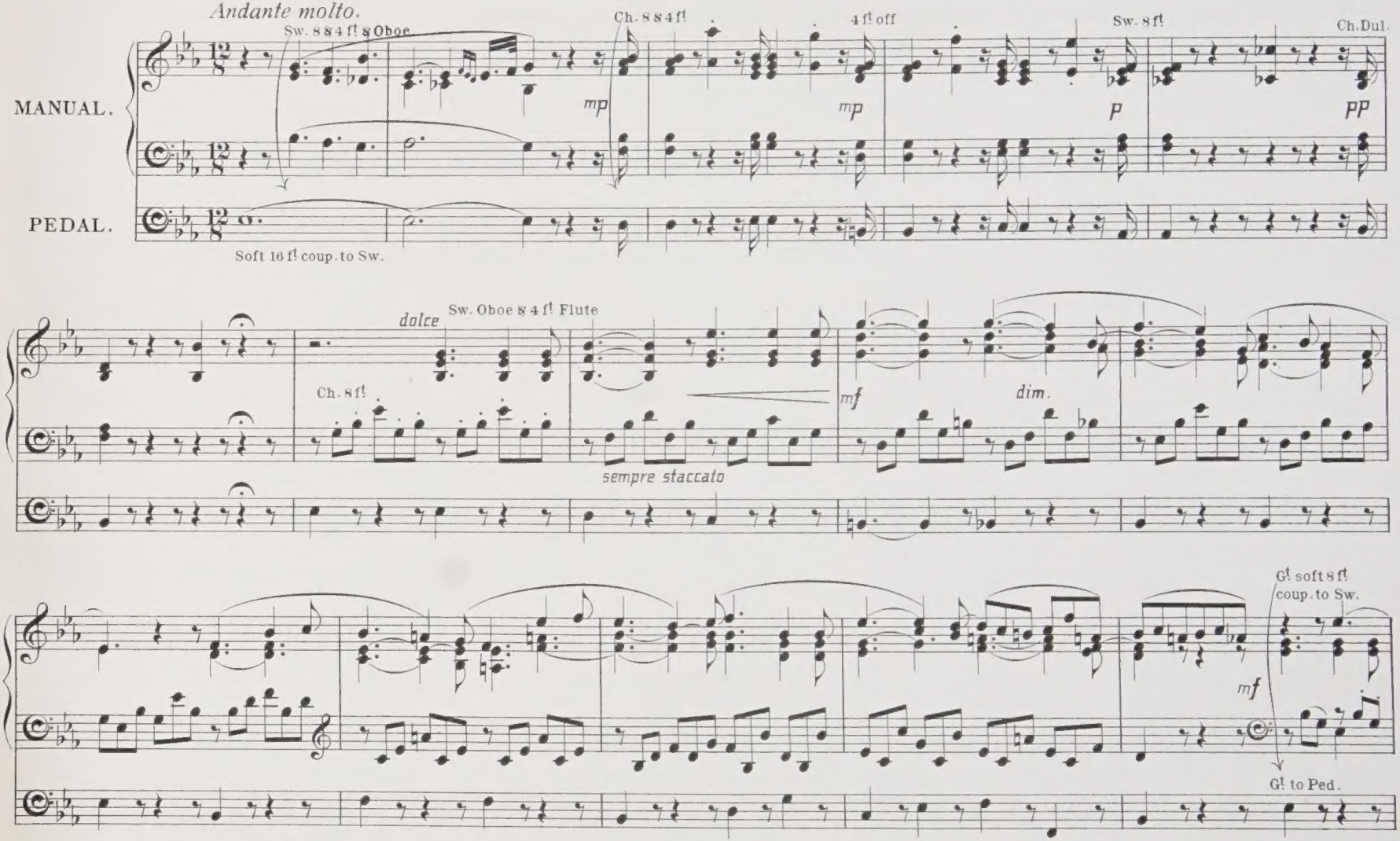
LONDON & NEW YORK: NOVELLO, EWER AND CO.

LA CARITA (CHARITY.)

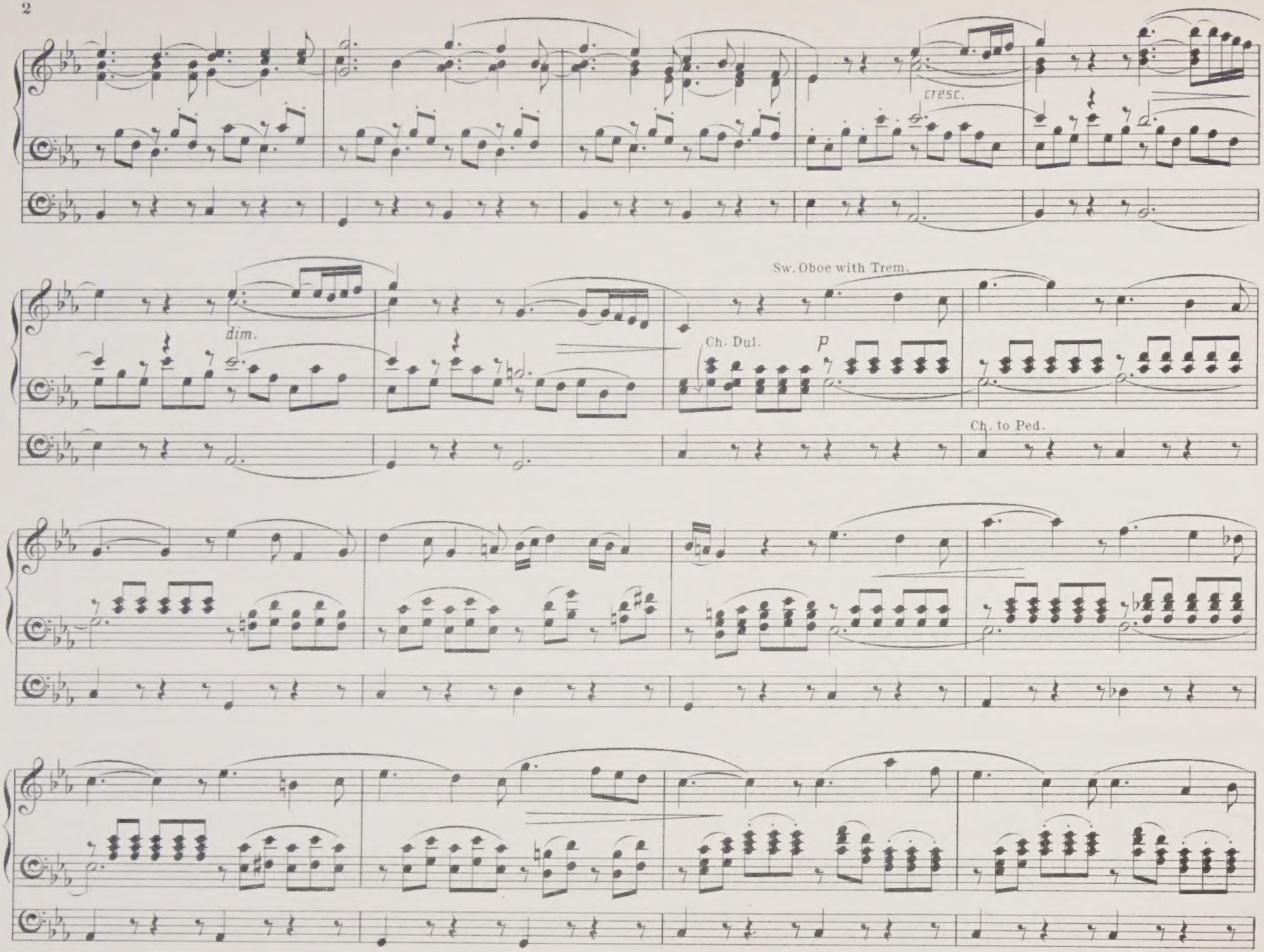
Vocal Trio.

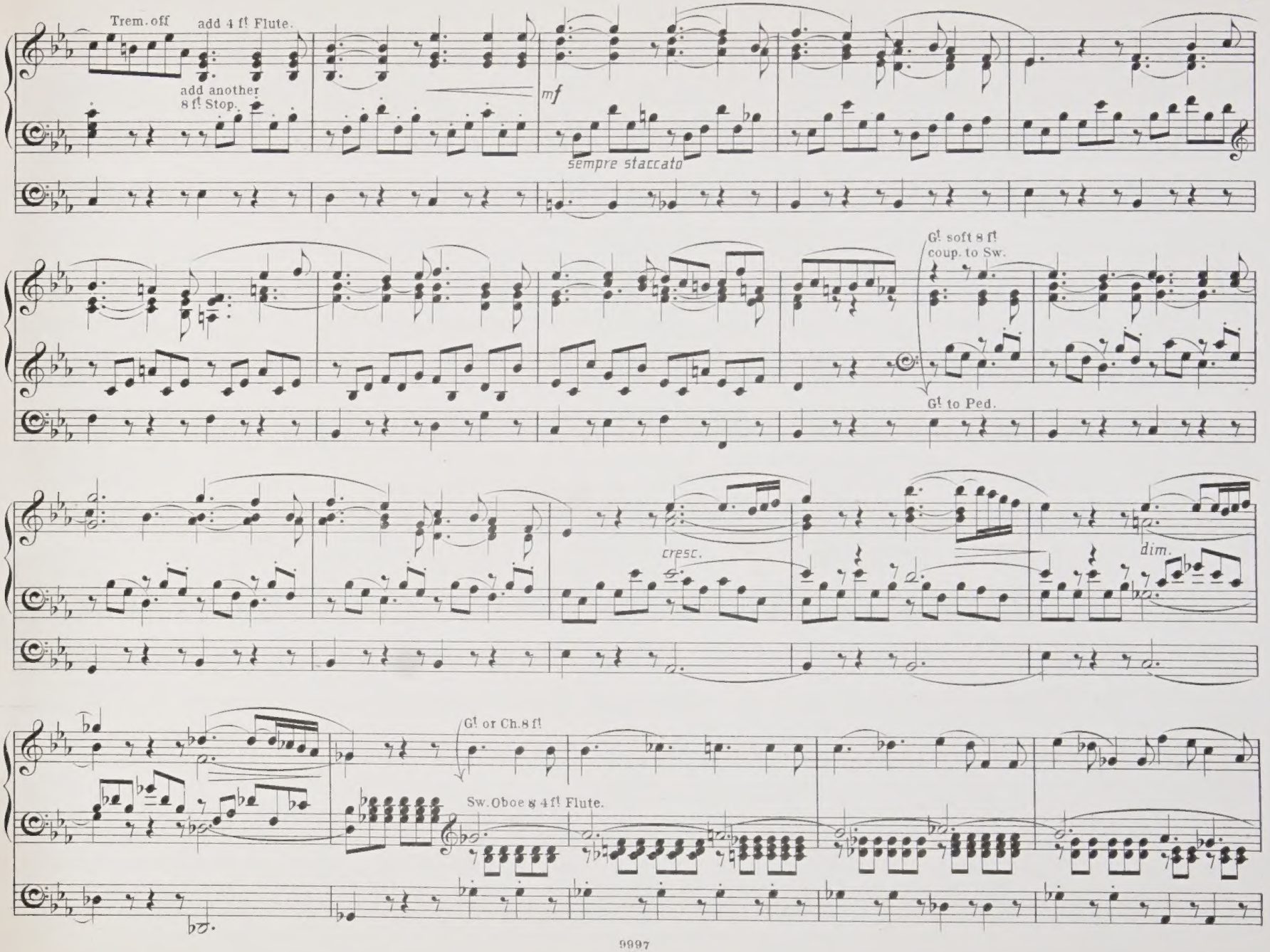
Arranged by
Arthur W. Marchant.
Mus. Bac. Oxon, F.R.C.O.

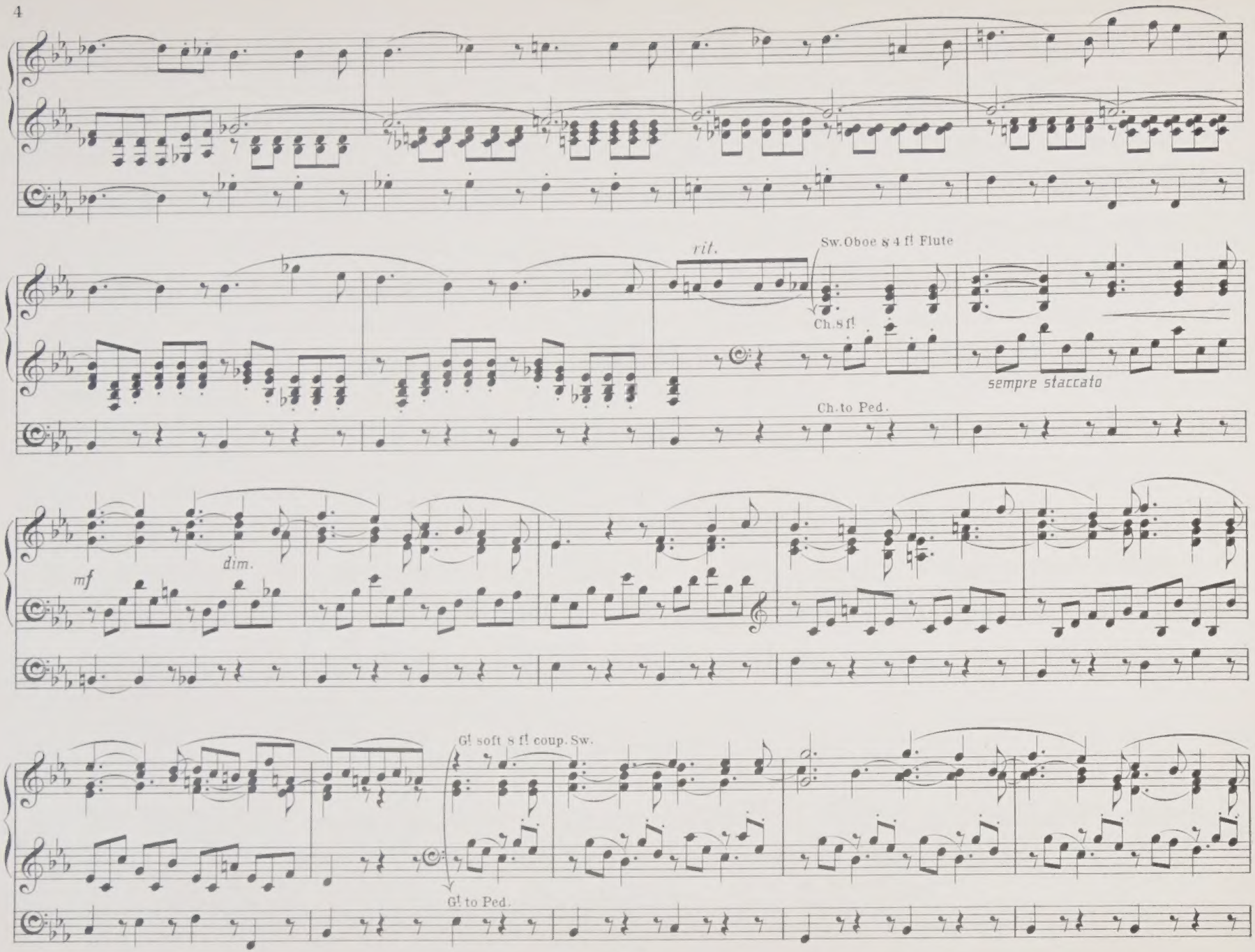
G. Rossini.

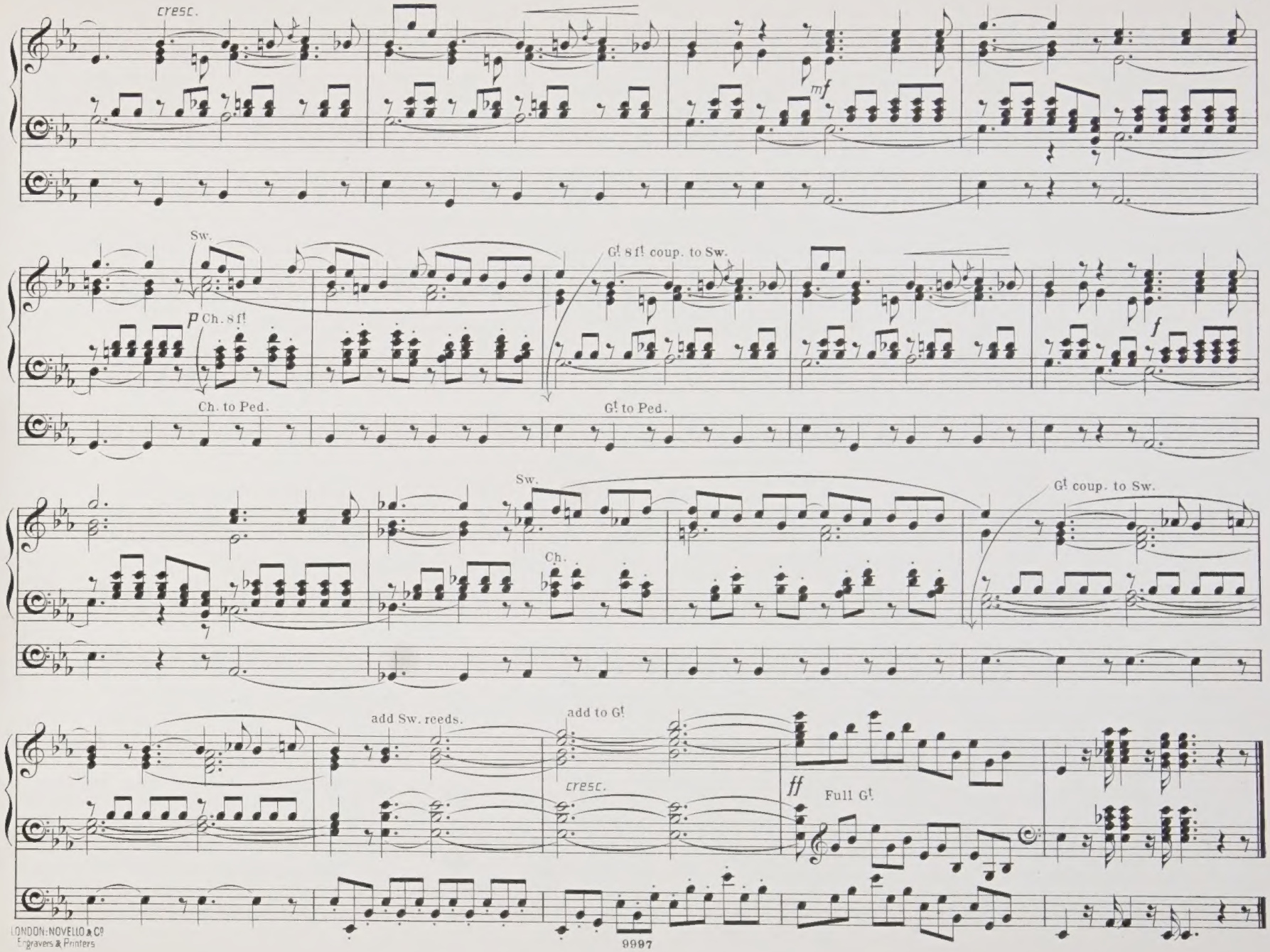


35.


cresc.
Sw. Oboe with Trem.
dim.
Ch. Dul.
P
Ch. to Ped.


Trem. off
add 4 ft Flute.
add another 8 ft Stop.
mf
sempre staccato
G! soft 8 ft coup. to Sw.
G! to Ped.
cresc.
dim.
G! or Ch. 8 ft
Sw. Oboe & 4 ft Flute.


rit.
Sw.Oboe 8 4 fl Flute
Ch.8 fl
sempre staccato
Ch.to Ped.
mf
dim.
G! soft 8 fl coup.Sw.
G! to Ped.



LONDON: NOVELLO & Co
Engravers & Printers

THE ORGAN WORKS

OF

JOHN SEBASTIAN BACH,

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., and JAMES HIGGS, Mus. Bac., Oxon.

Book I. s. d.

EIGHT SHORT PRELUDES AND FUGUES 2 6

In this edition much help is offered towards a correct and effective rendering of Bach's Organ Music. The distribution of the parts between the two hands is clearly shown. The notes most conveniently played by the right hand are printed on the *upper*, and those best taken by the left hand on the *lower*, of the two manual staves. The pedalling is indicated where necessary. Marks of expression and phrasing are added occasionally, and suggestions for the effective use of the organ are given throughout. The Preface contains many useful hints.

Book II.

PRELUDES, FUGUES, AND TRIO 3 0

The second book of the new edition of Bach's Organ Works is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well-known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated. Appended to the preface is a suggested metronomic rate for each movement.

Book III.

PRELUDES, FUGUES, AND FANTASIA 3 0

The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue. There is, as usual, in this Edition a Preface containing interesting particulars of the several works.

Book IV.

SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.

SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI. s. d.

PRELUDES AND FUGUES 3 0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well-known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player. Necessary fingering and other marks to help to effective performance are inserted, and the Preface contains various notes and suggestions relative to the history, structure, and treatment of the several works.

Book VII.

PRELUDES AND FUGUES 3 0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition. Valuable suggestions are as usual given for the treatment of the several works.

Book VIII.

PRELUDES AND FUGUES 3 0

Bach's Organ Works, Book VIII., contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the Wedge Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation. Interesting particulars of the several compositions are given in the Preface, and suggestions for performance are added.

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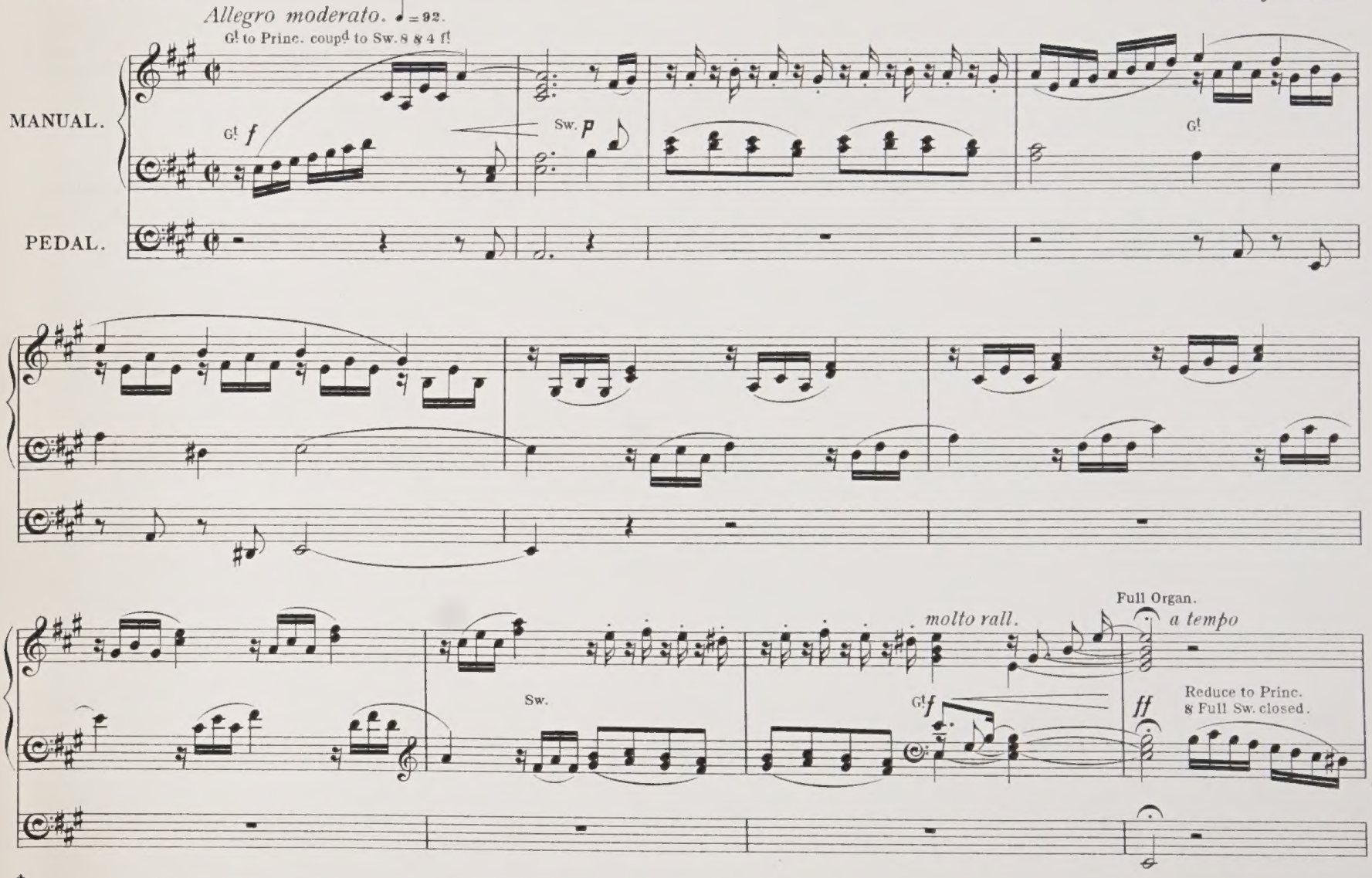
LONDON & NEW YORK: NOVELLO, EWER AND CO.

TOCCATA.*

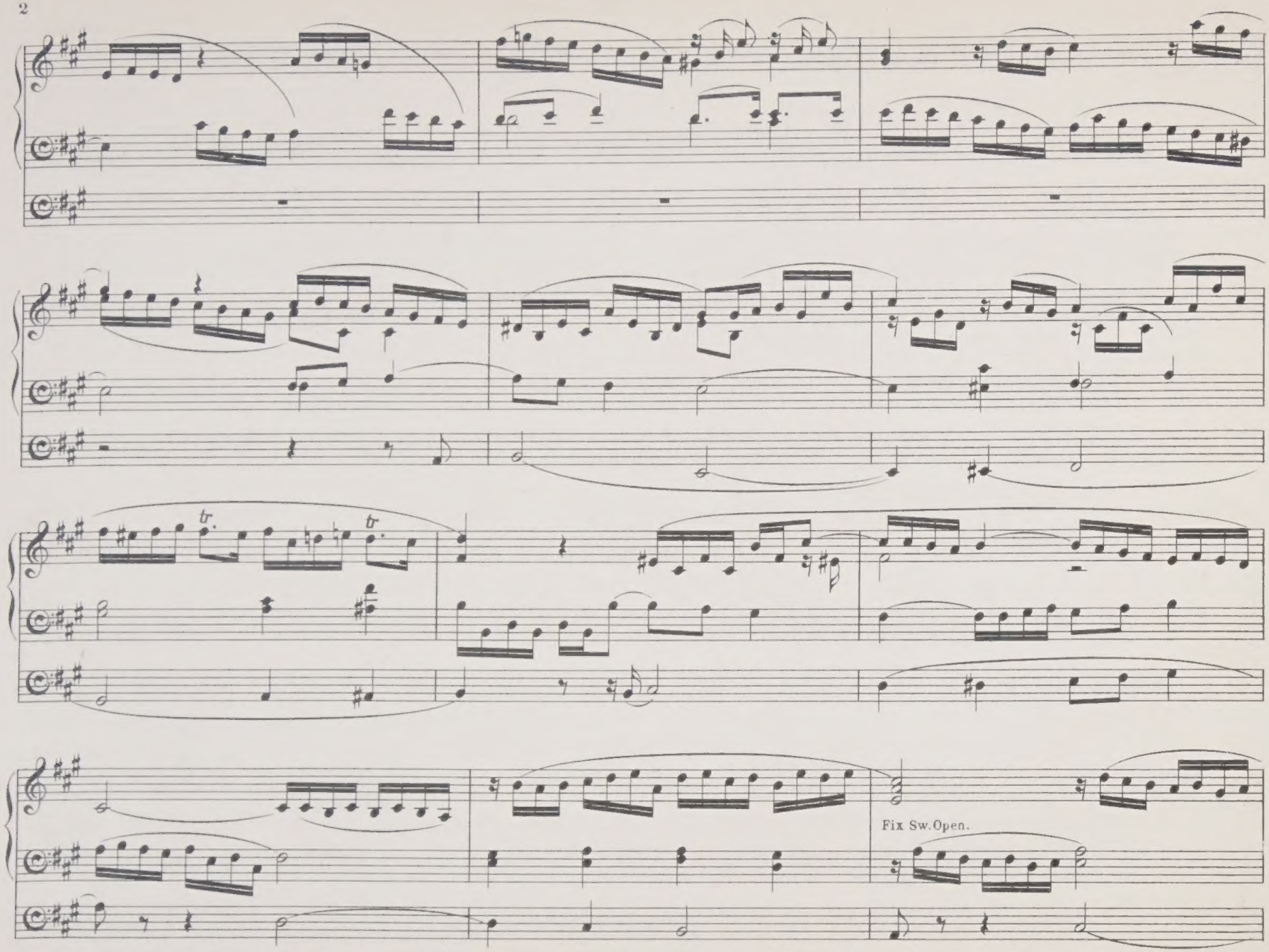
Arranged by
H. Davan Wetton.

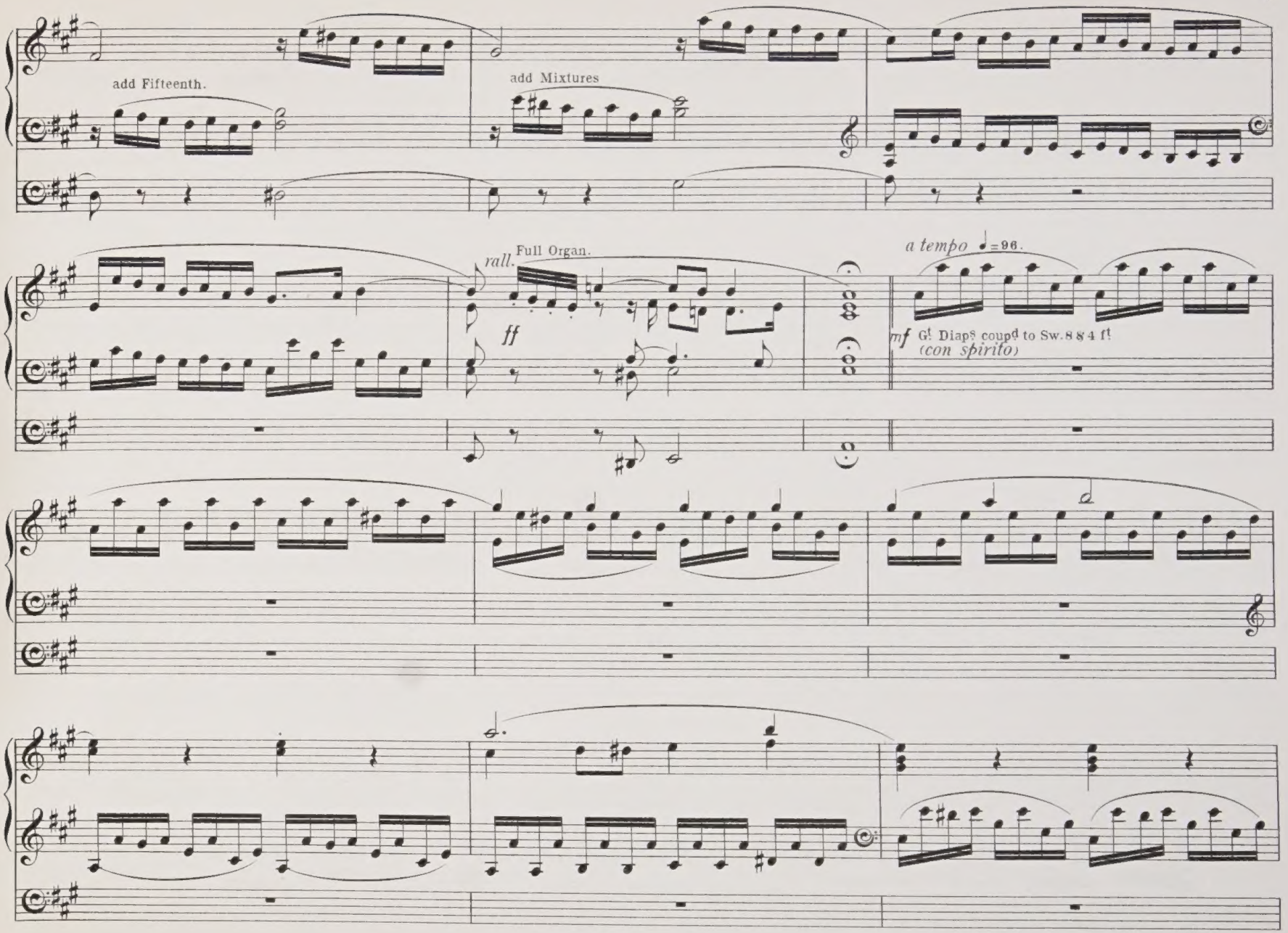
Henry Purcell.

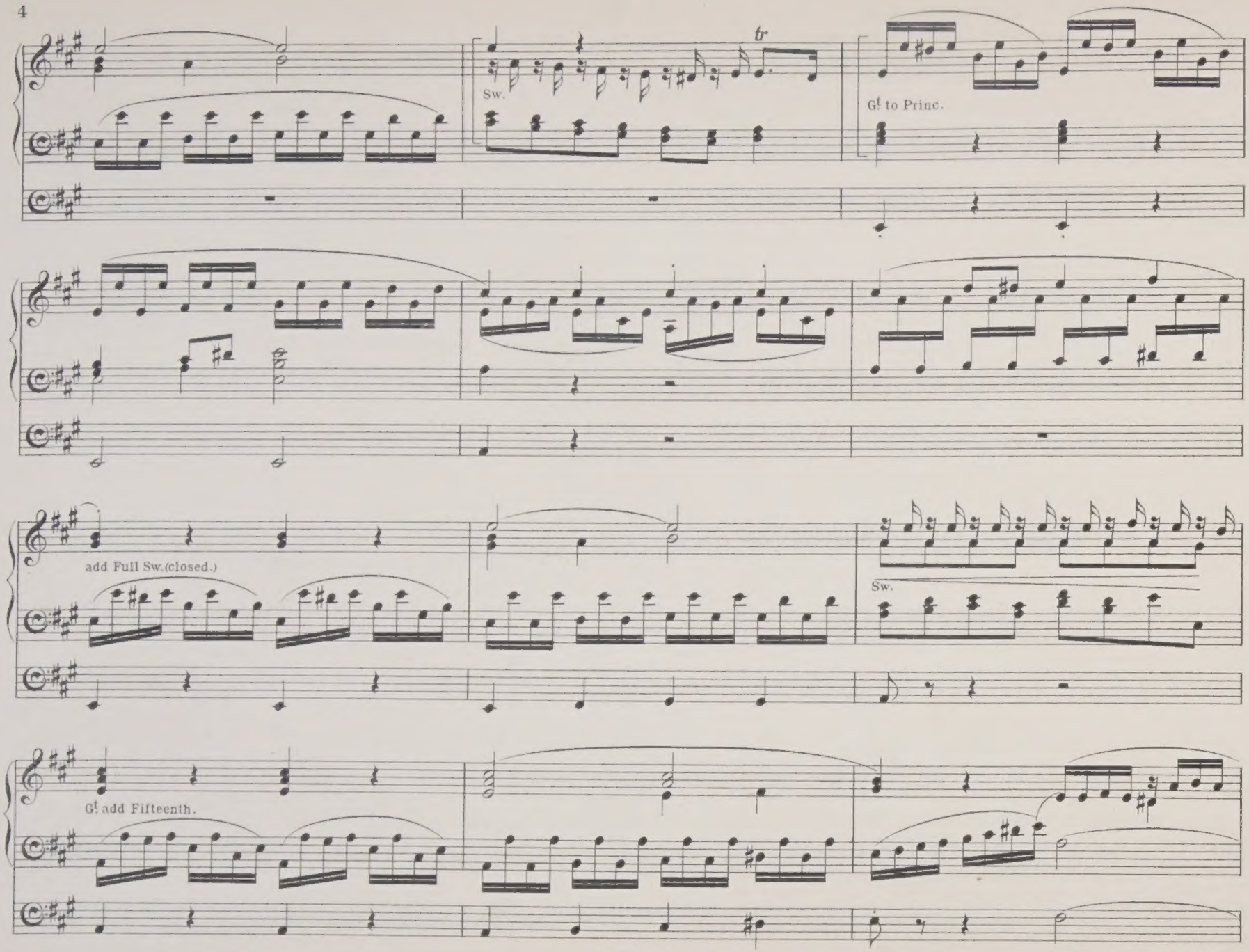
Allegro moderato. ♩ = 92.

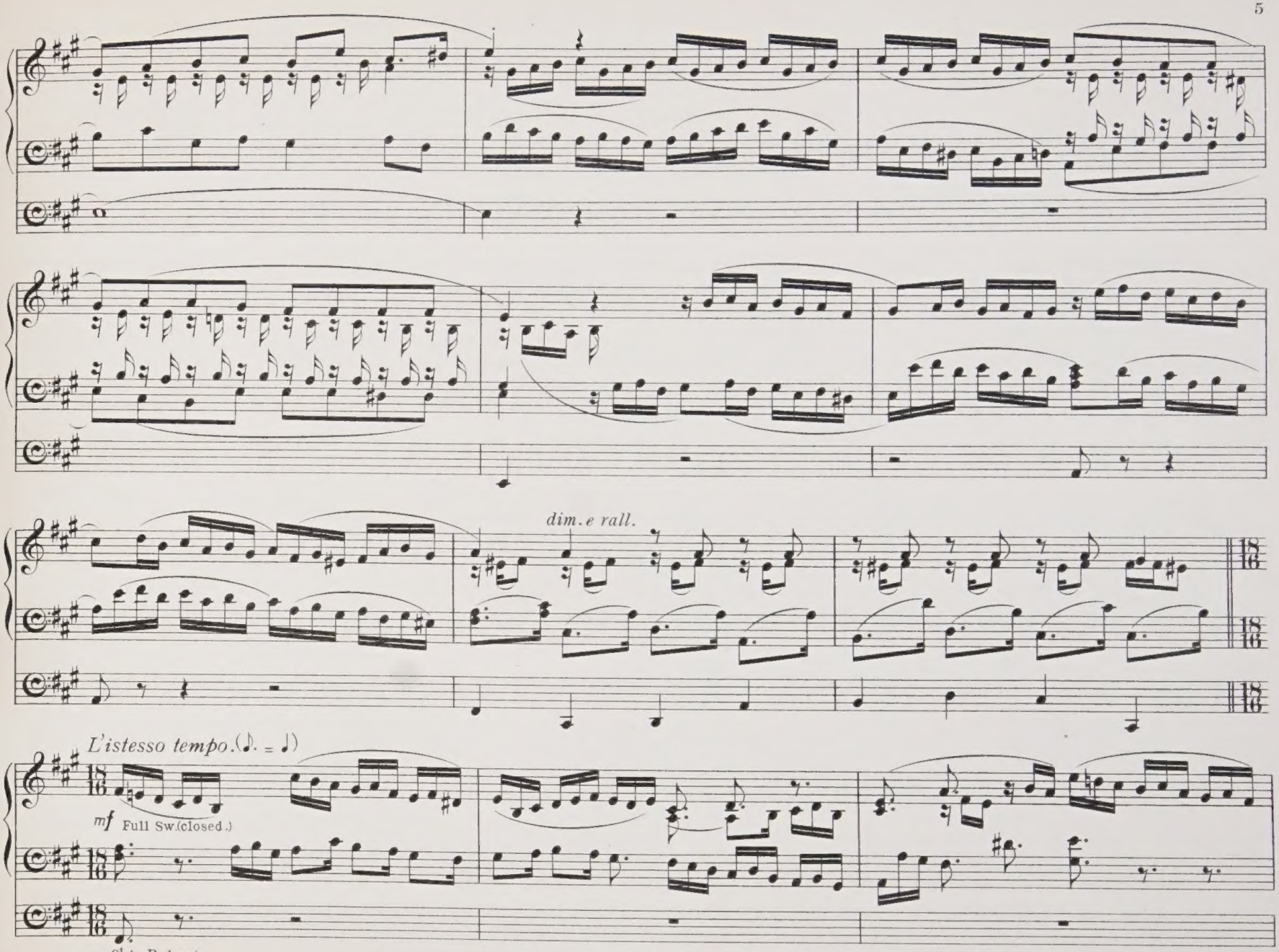


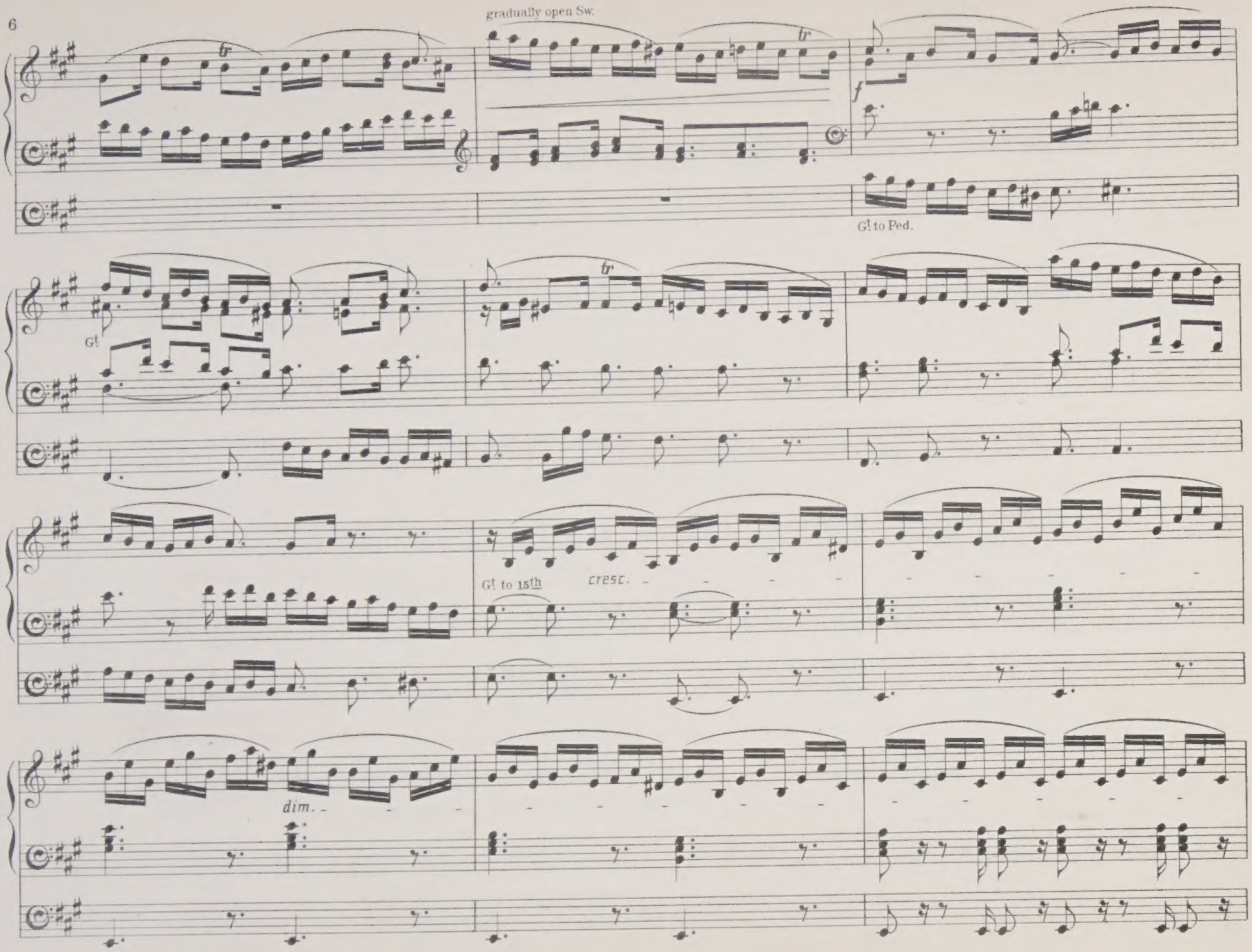
* From a curious and valuable M. S. Organ Book in the British Museum, containing: 8 Toccate by D! Blow, 2 Toccate by H. Purcell, 17 Toccate (believed to be by George Holmes, pupil of D! Blow) all for Single or Double Organ; also a very curious Organ part to Tallis' Morning Service.

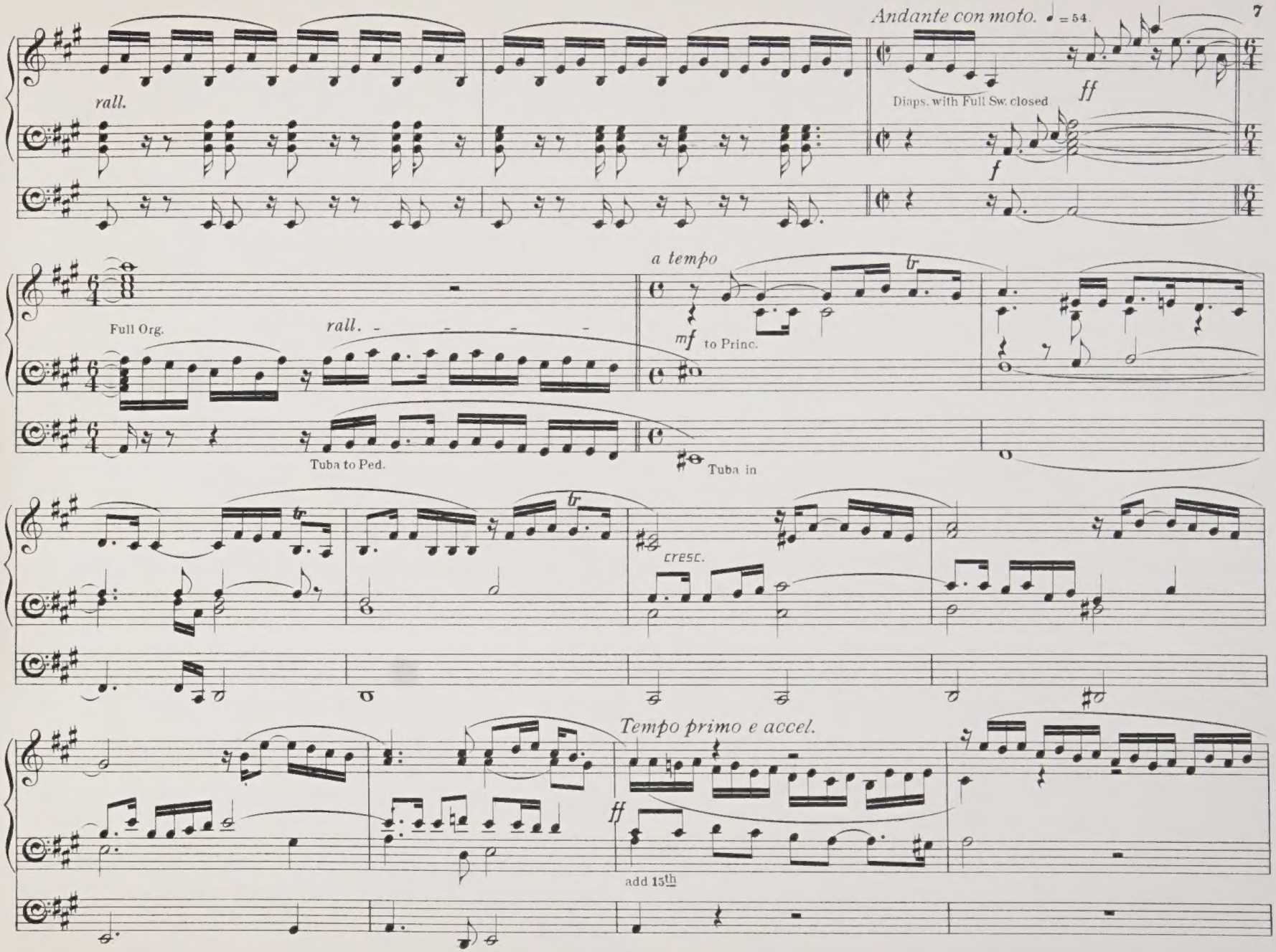

tr.
tr.
Fix Sw.Open.

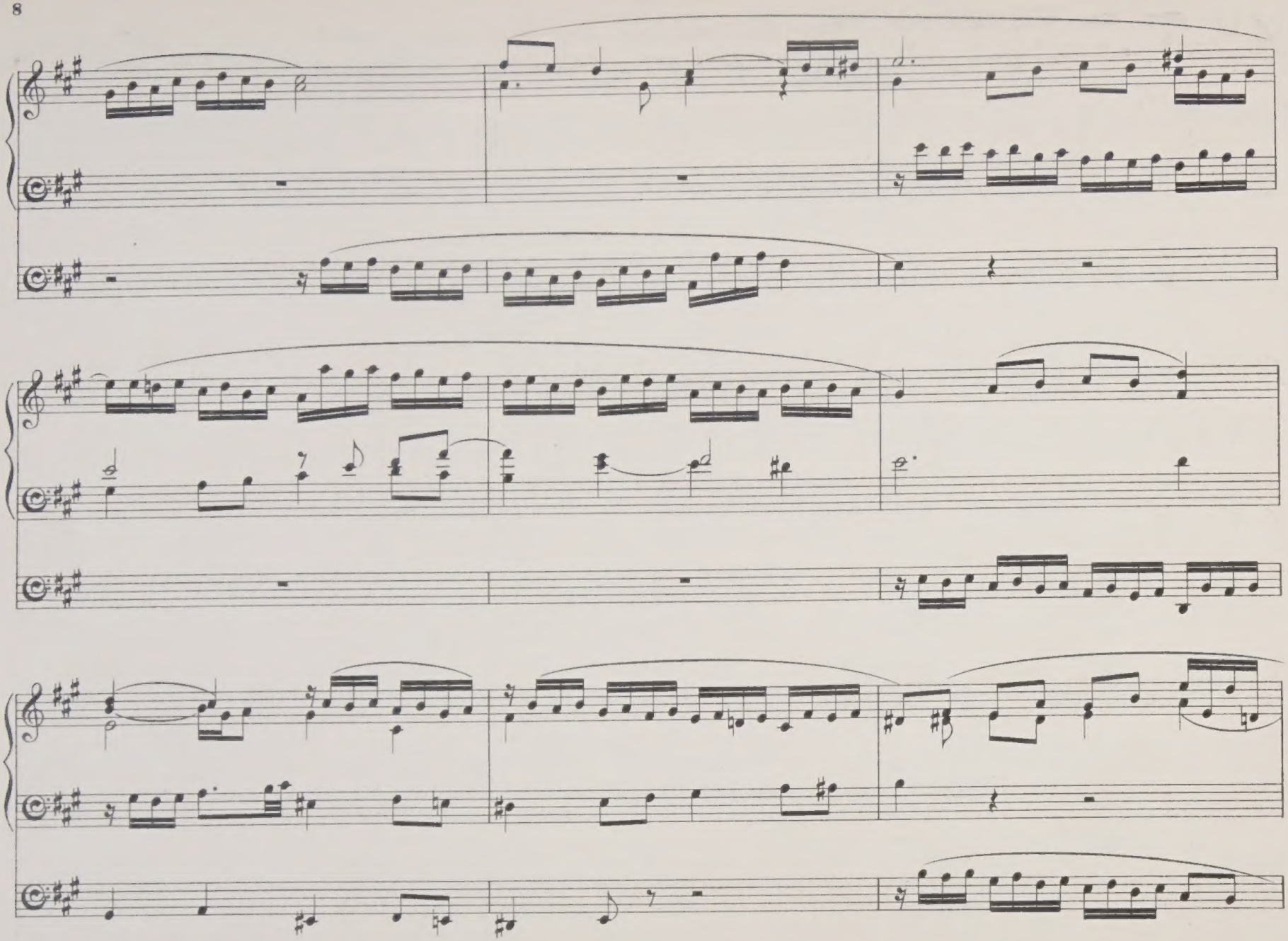

add Fifteenth.
add Mixtures
rall.
Full Organ.
ff
a tempo ♩=96.
mf
G! Diap$ coupd to Sw. 8 8 4 ft
(con spirito)

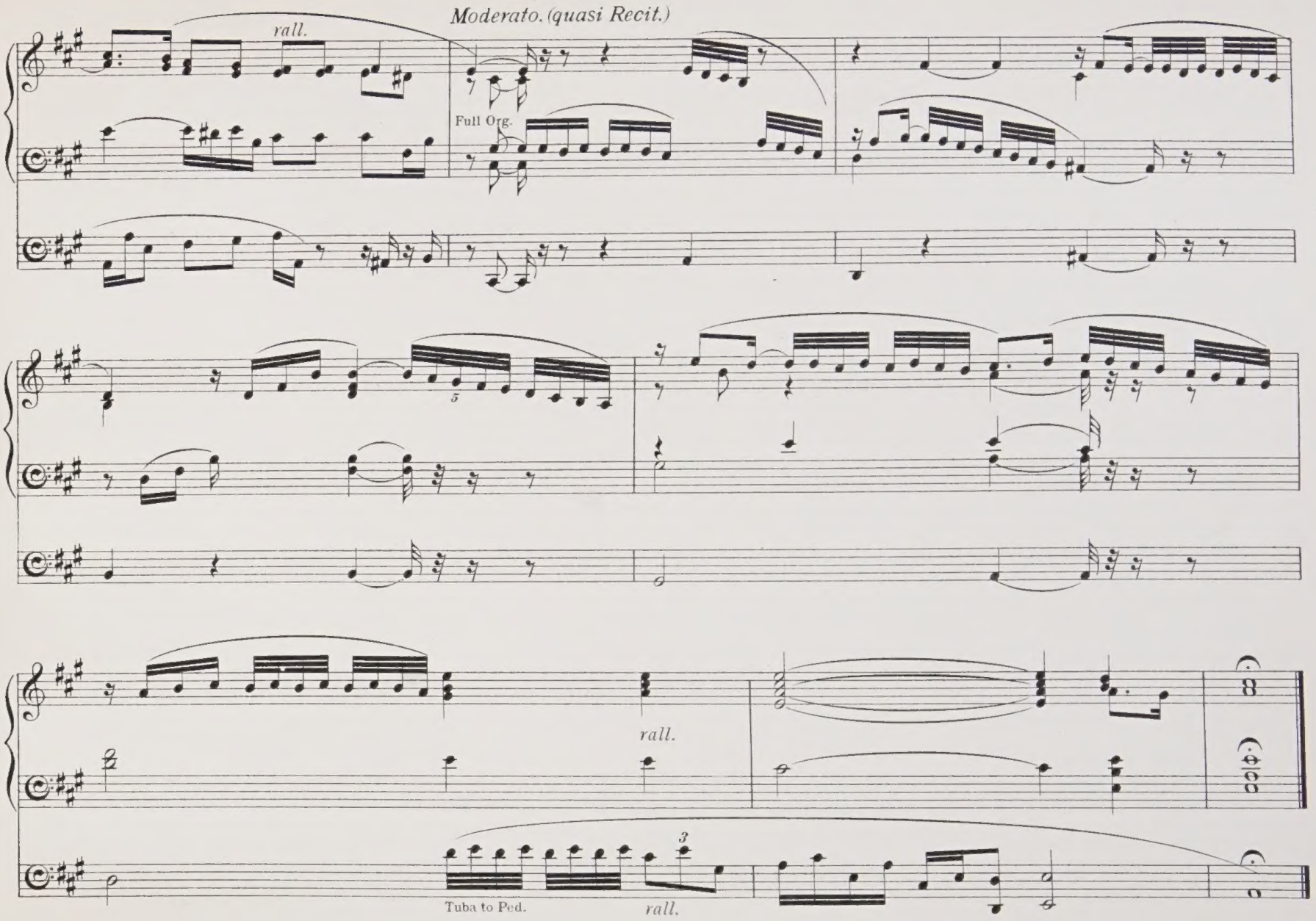

tr
Sw.
G! to Princ.
add Full Sw.(closed.)
Sw.
G! add Fifteenth.


dim. e rall.
L'istesso tempo. (♪. = ♩)
mf Full Sw.(closed.)
G! to Ped.out


gradually open Sw.
tr
f
G! to Ped.
G!
G! to 15th
cresc.
dim.


Andante con moto. ♩ = 54
rall.
Diaps. with Full Sw. closed
ff
f
a tempo
Full Org.
rall.
mf to Princ.
Tuba to Ped.
Tuba in
cresc.
Tempo primo e accel.
ff
add 15th





LONDON: NOVELLO & Co
Engravers & Printers

THE ORGAN WORKS OF J. S. BACH,

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

Book I.—EIGHT SHORT PRELUDES AND FUGUES **2 6**

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO **3 0**

The second book is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

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The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

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Book X.—TOCCATA, PRELUDES, AND FUGUES **3 0**

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorica*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS **3 0**

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major. No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. **3 0**

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

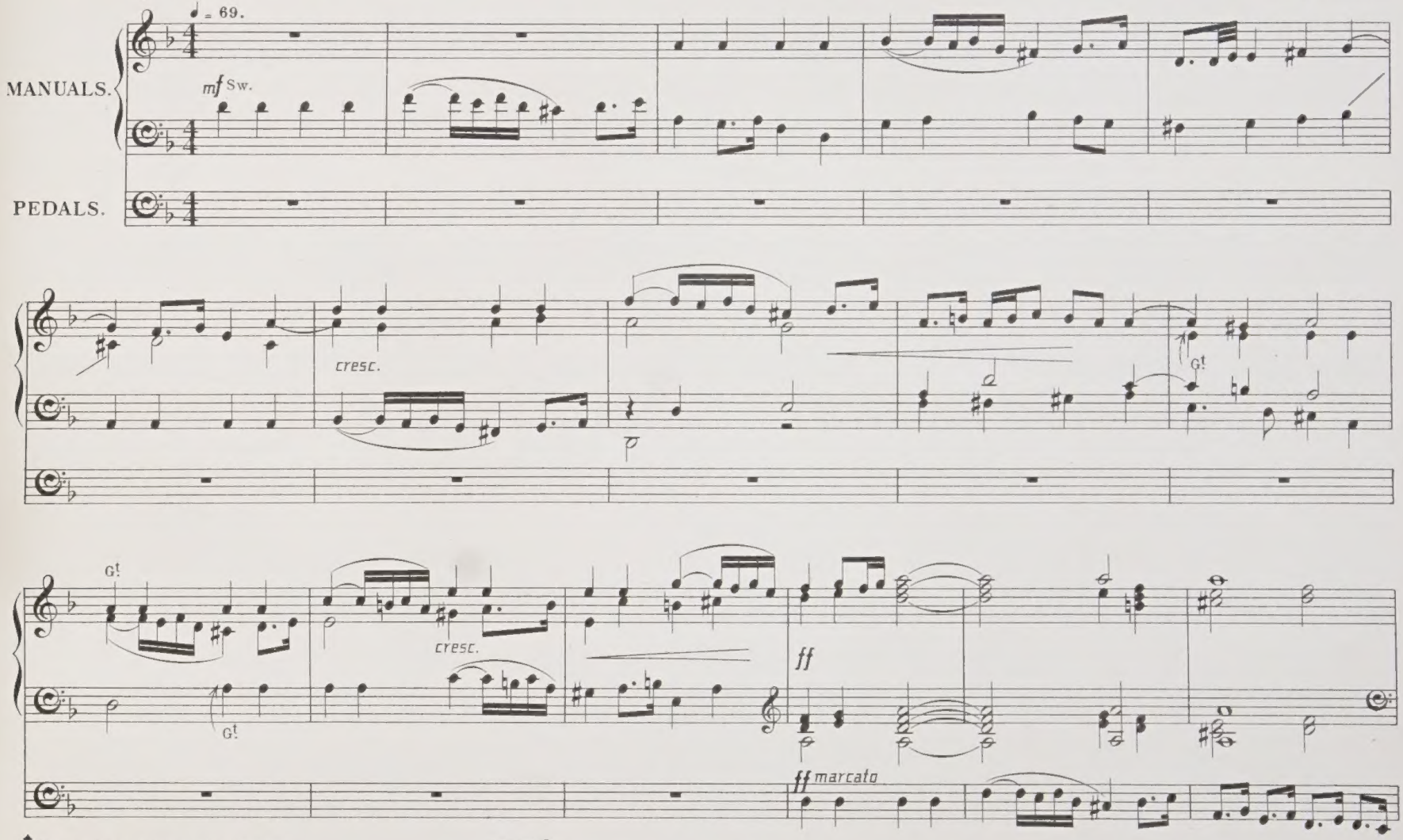
Inscribed to Professor Bridge.

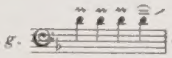
Prepare { Sw. to Oboe, G! Diaps. } coupled, Ch. Lieblich., Ped. Full.

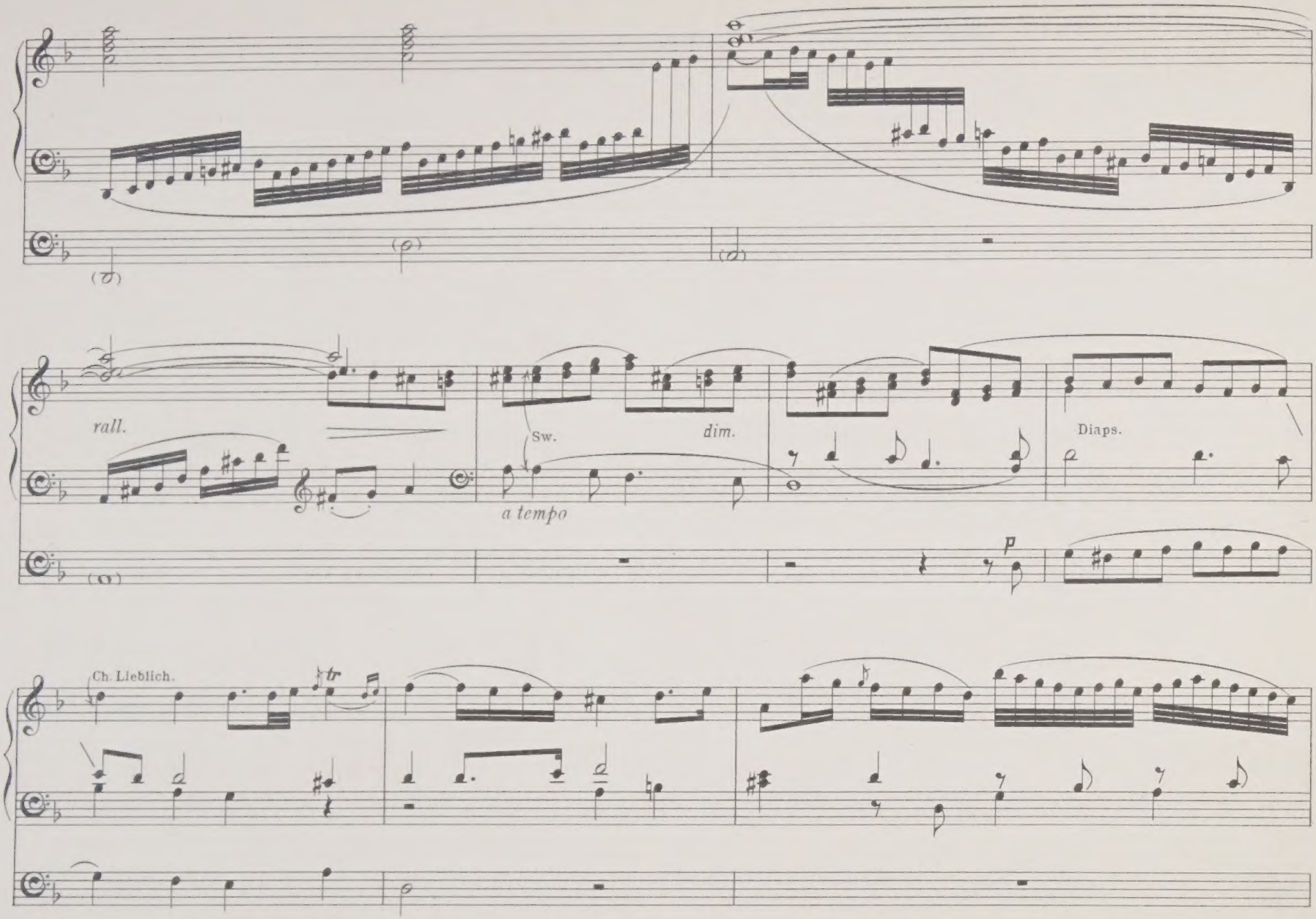
VOLUNTARY FOR DOUBLE ORGAN.

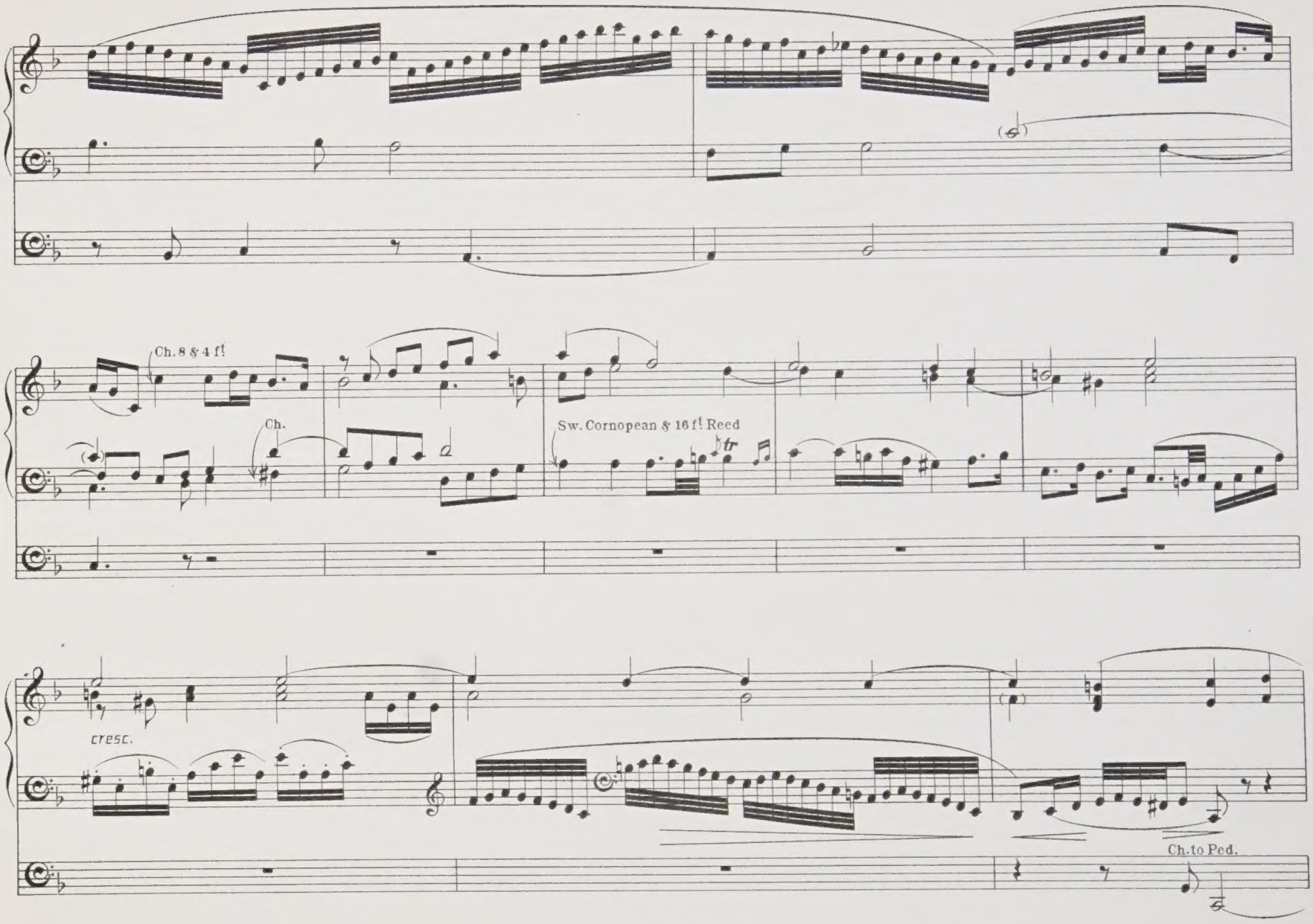
Arranged for the Modern Organ ✦)
by W. Alcock.

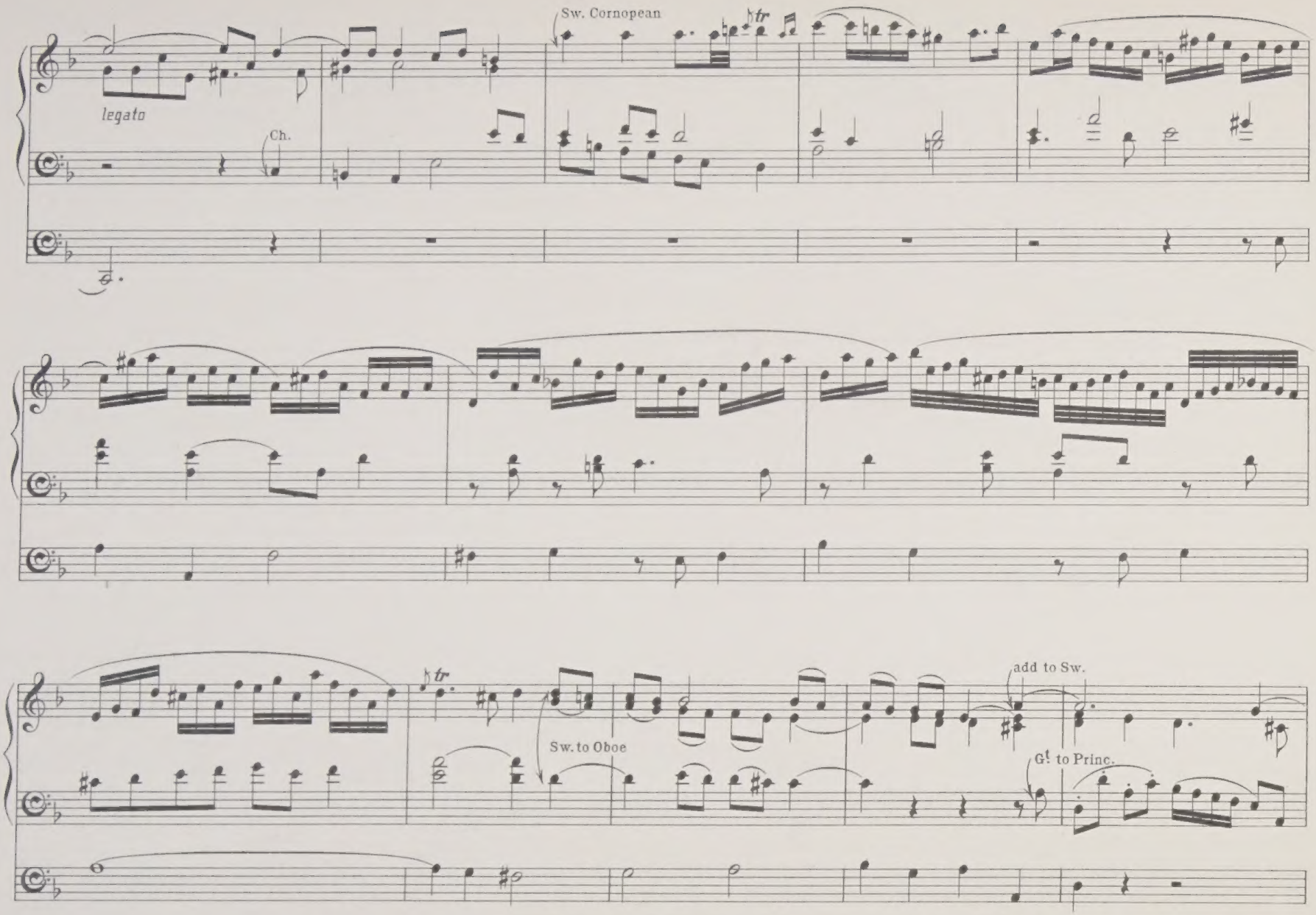
Henry Purcell.

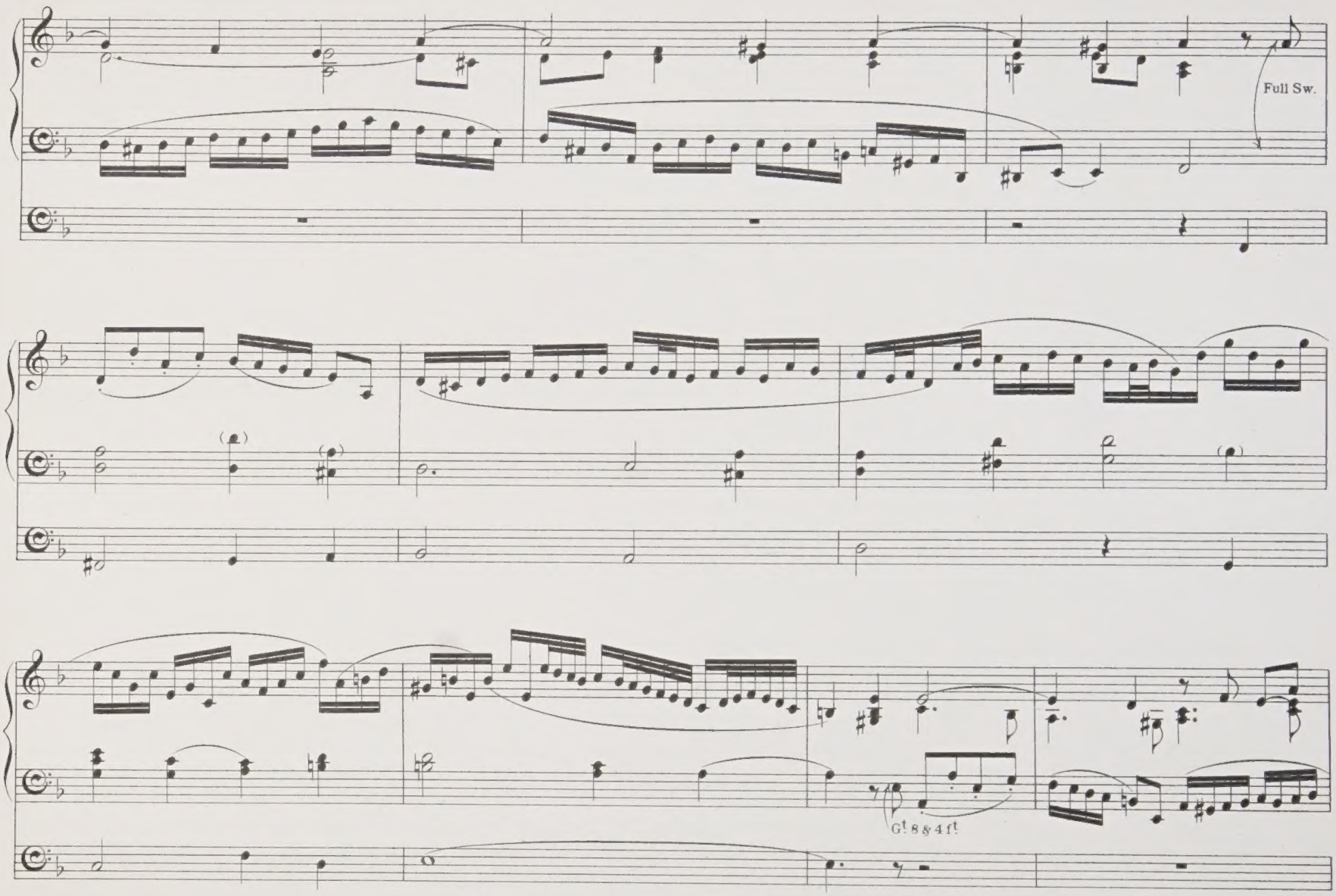


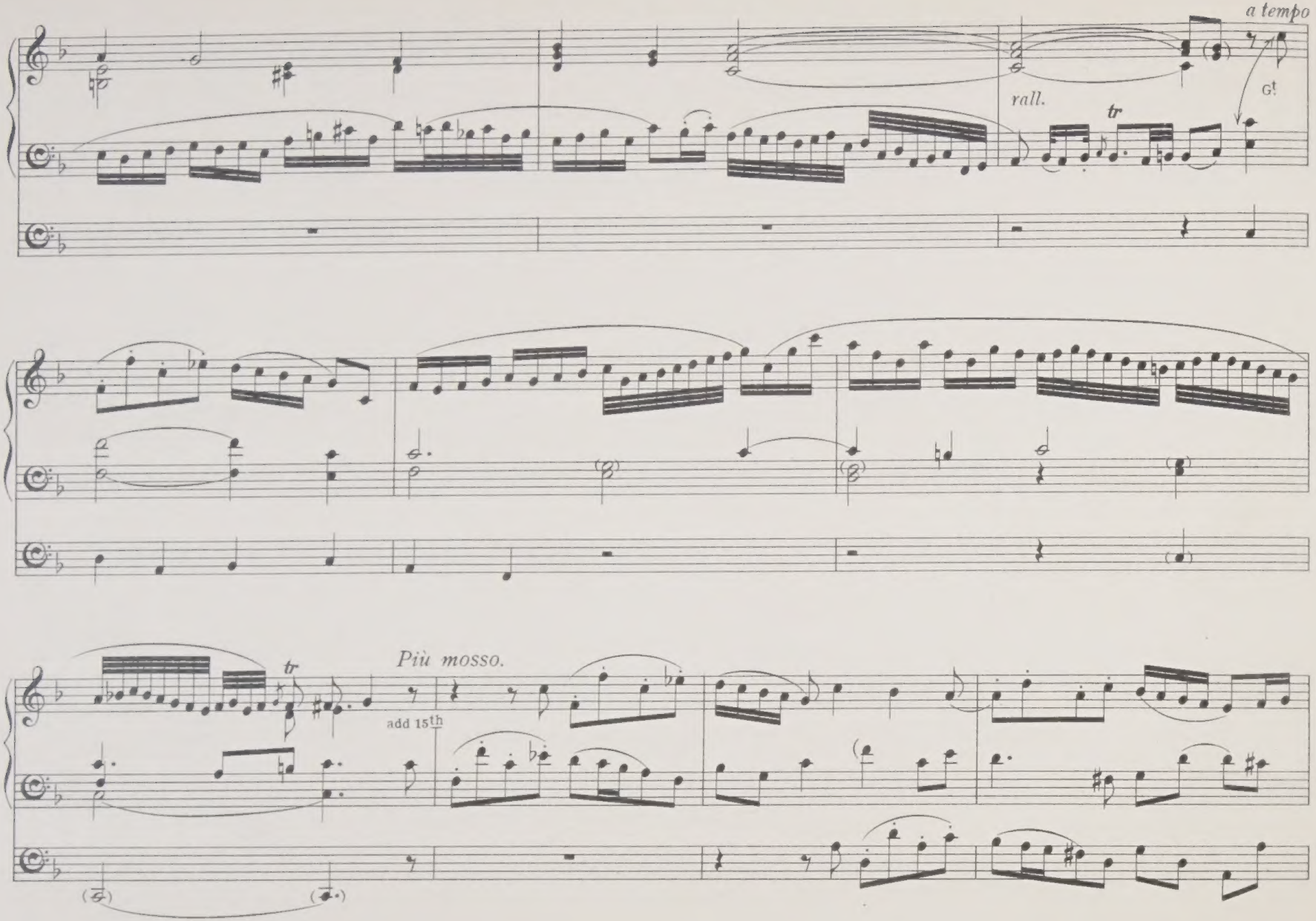
✦ From a M.S. in the British Museum.
The Editor has omitted the ornaments used by Purcell, *e. g.*  *etc. etc.* as being unsuited to the Modern Organ, and hopes, that in doing so, he may not be accused of want of reverence to the Composer's memory.

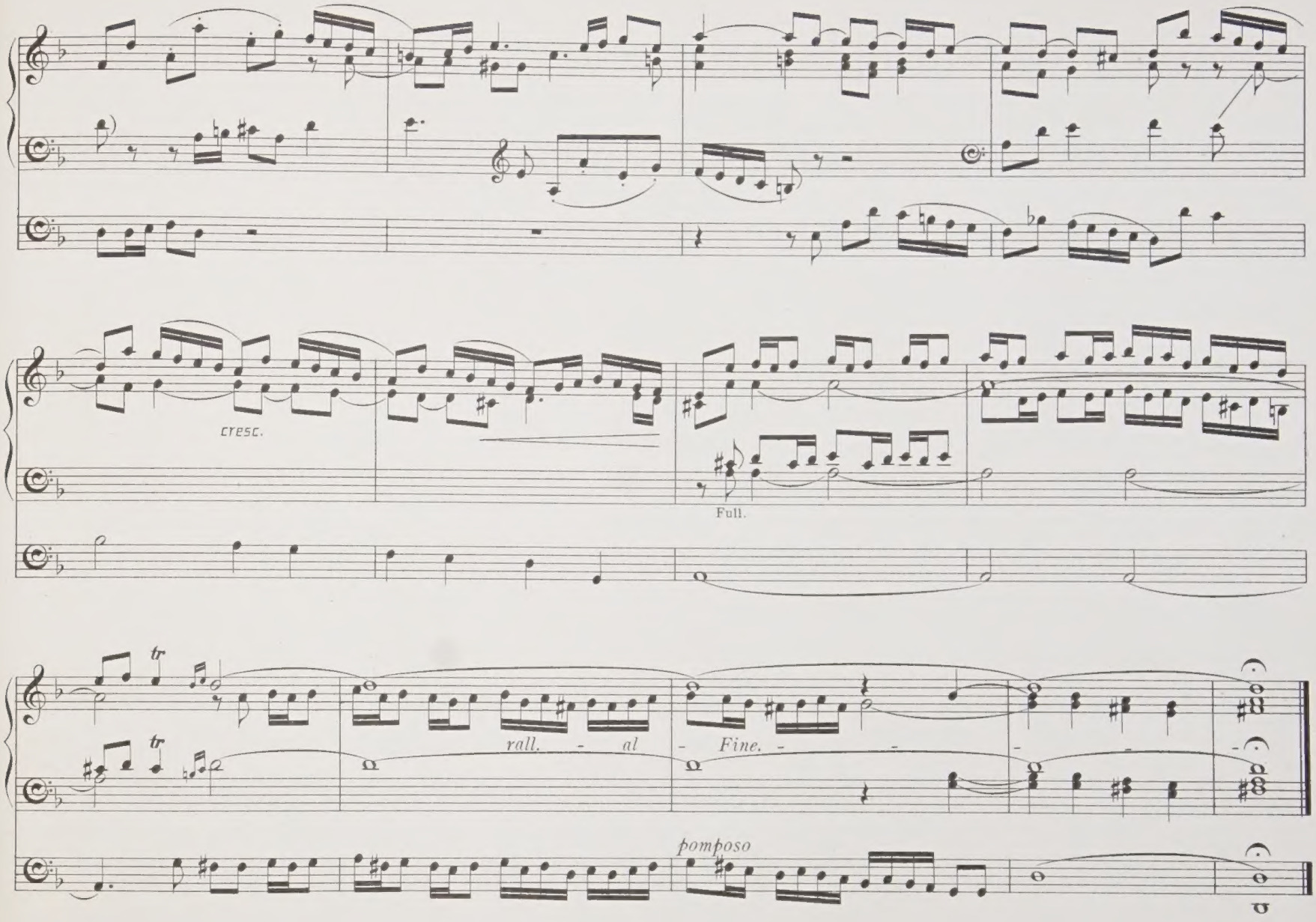

rall.
Sw.
dim.
Diaps.
a tempo
p
Ch. Lieblich.
tr


Ch. 8 & 4 ft
Ch.
Sw. Cornopean & 16 ft Reed
cresc.
Ch. to Ped.


Sw. Cornopean
legato
Ch.
tr
tr
Sw. to Oboe
add to Sw.
G! to Princ.


Full Sw.
G! 8 & 4 ft


a tempo
rall.
tr
G!
tr
Più mosso.
add 15th



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Engravers & Printers

Prepare Organ (two Manuals only required.)
Swell, soft 8 f! & Oboe.
Great, soft 8 f!
Pedal, soft 16 f! coupled to G! & Sw.
Swell coupled to G! throughout.

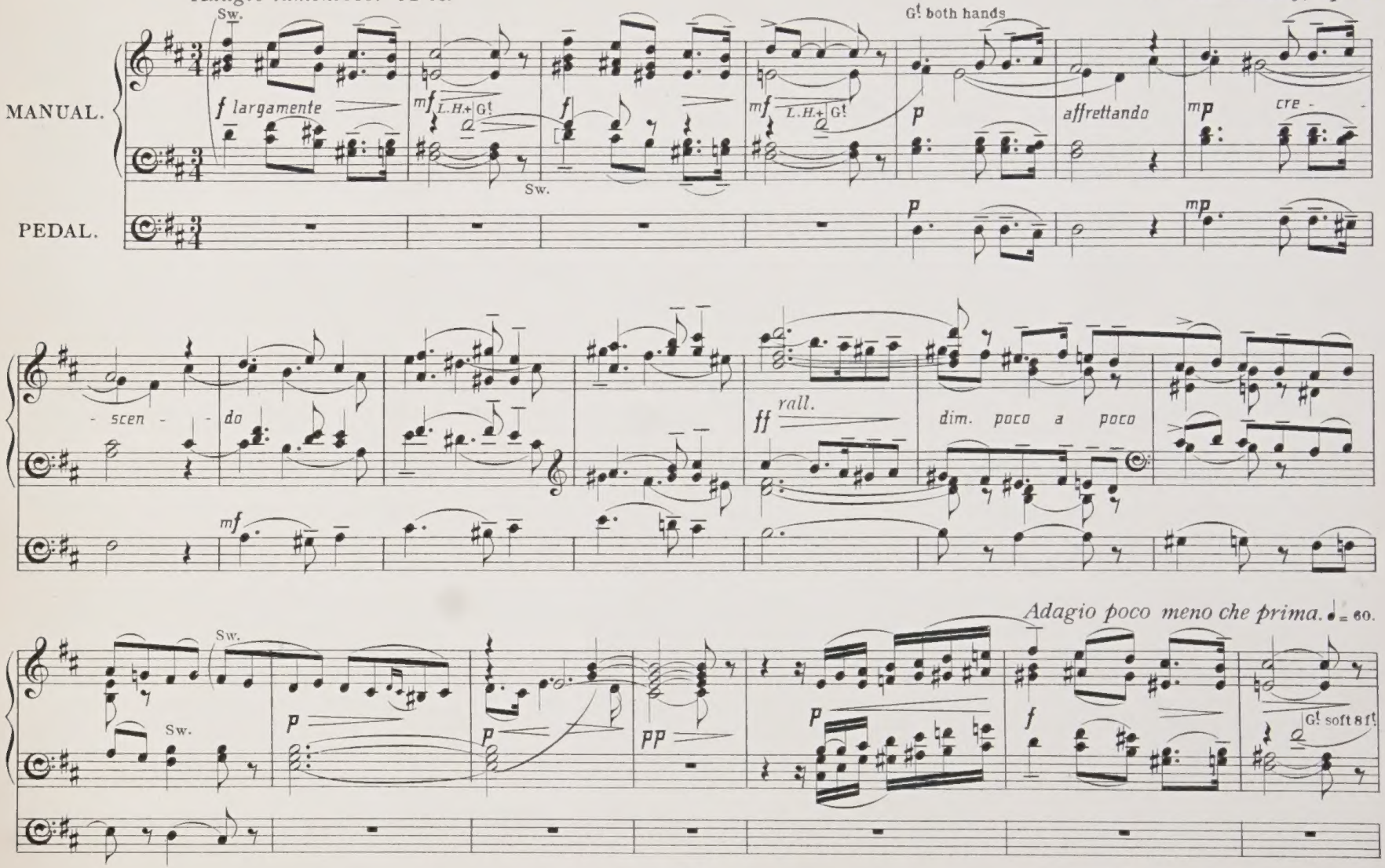
FINALE FROM "SYMPHONIE PATHÉTIQUE."

(No. 6.)

Arranged by Charles Macpherson.

P. Tschaïkowsky, Op. 74.

Adagio lamentoso. ♩ = 54.



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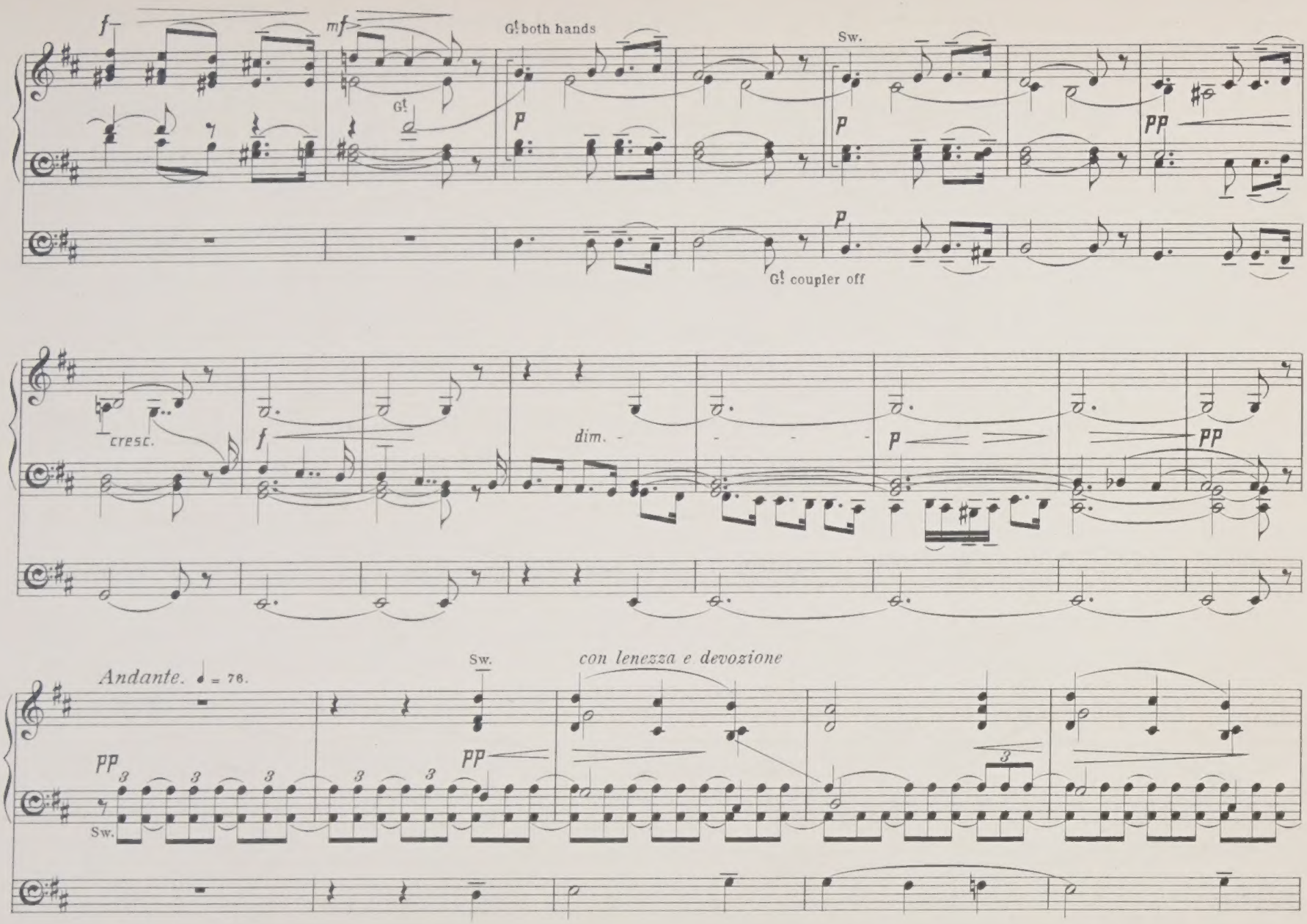
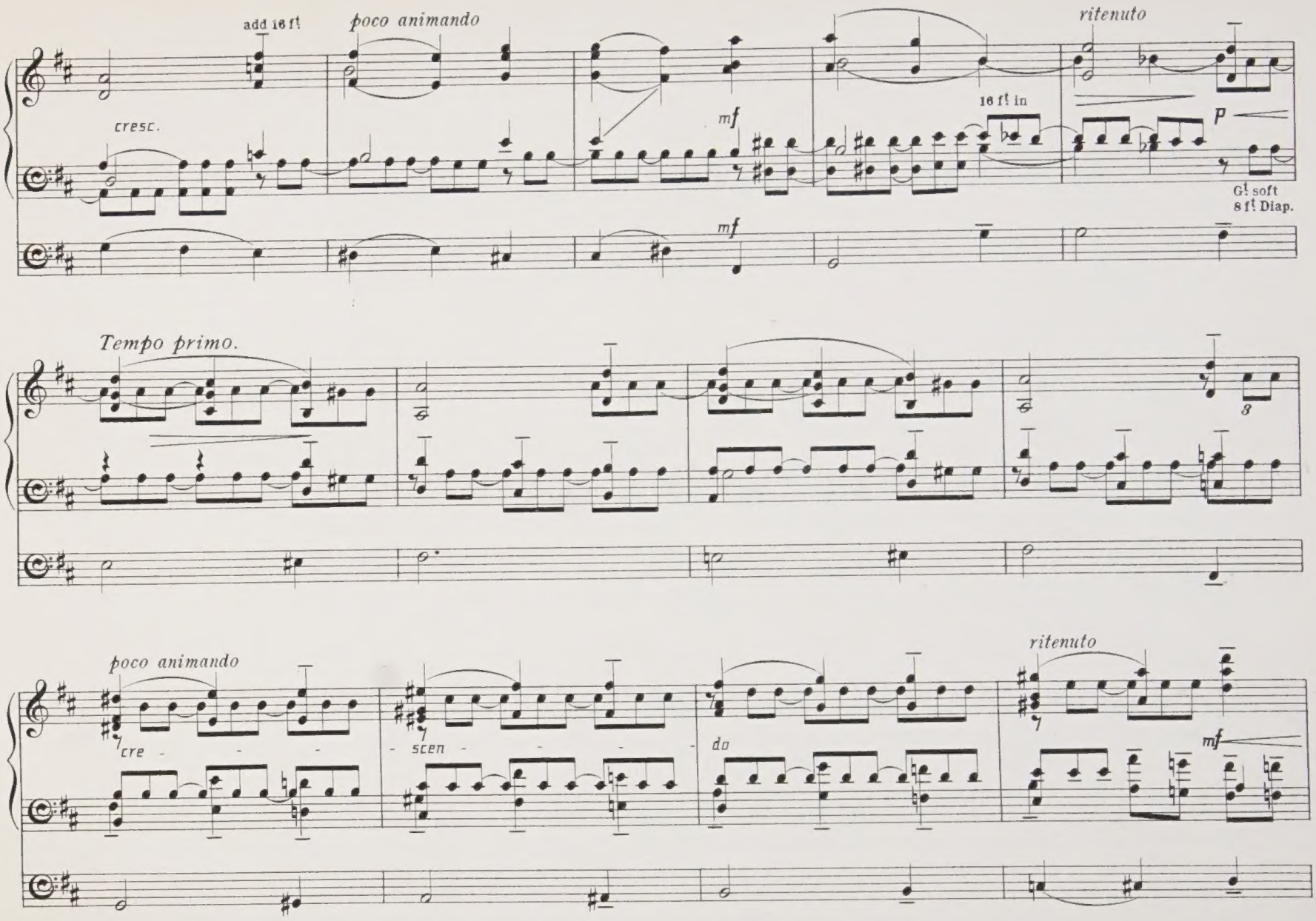
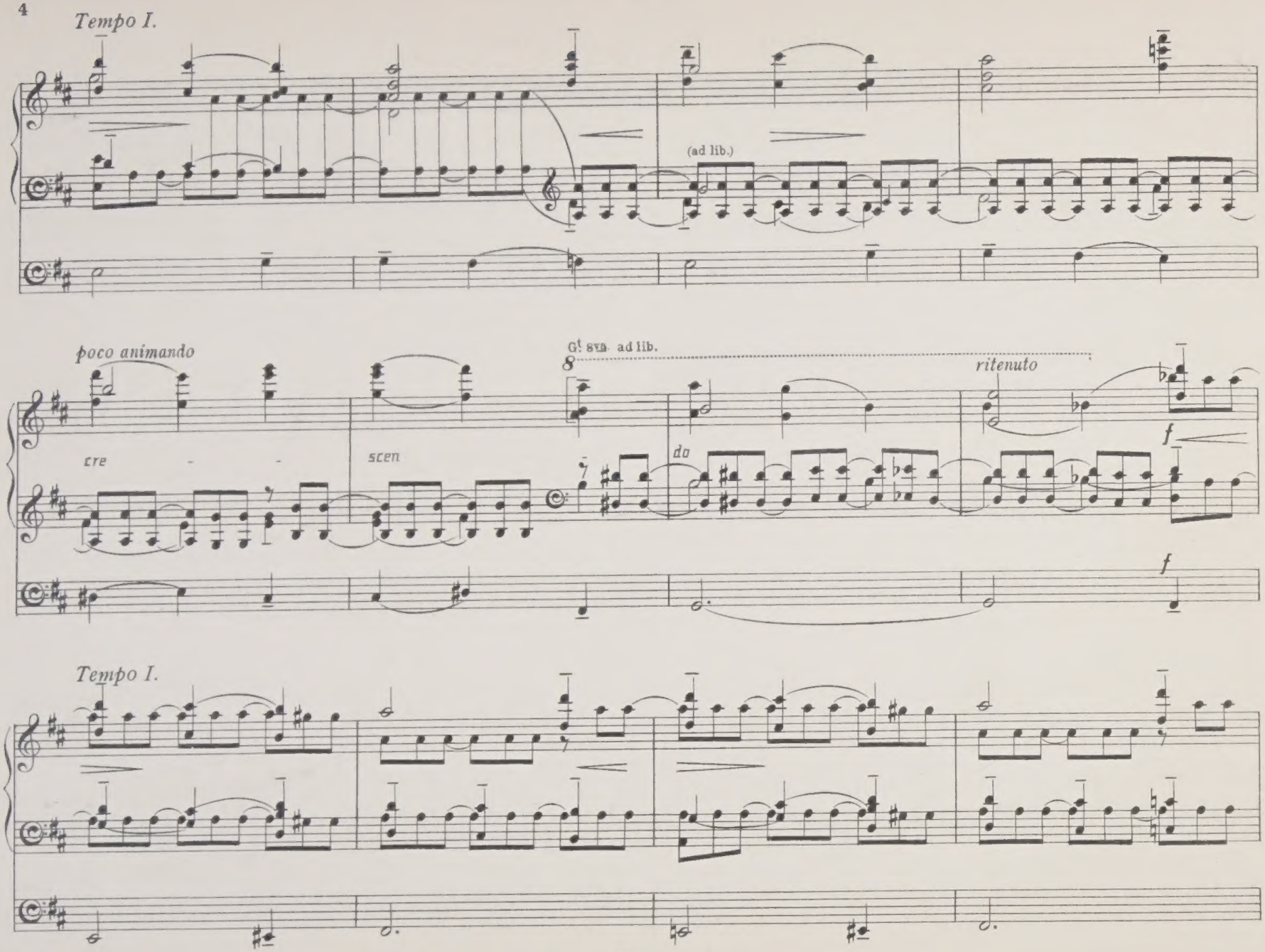
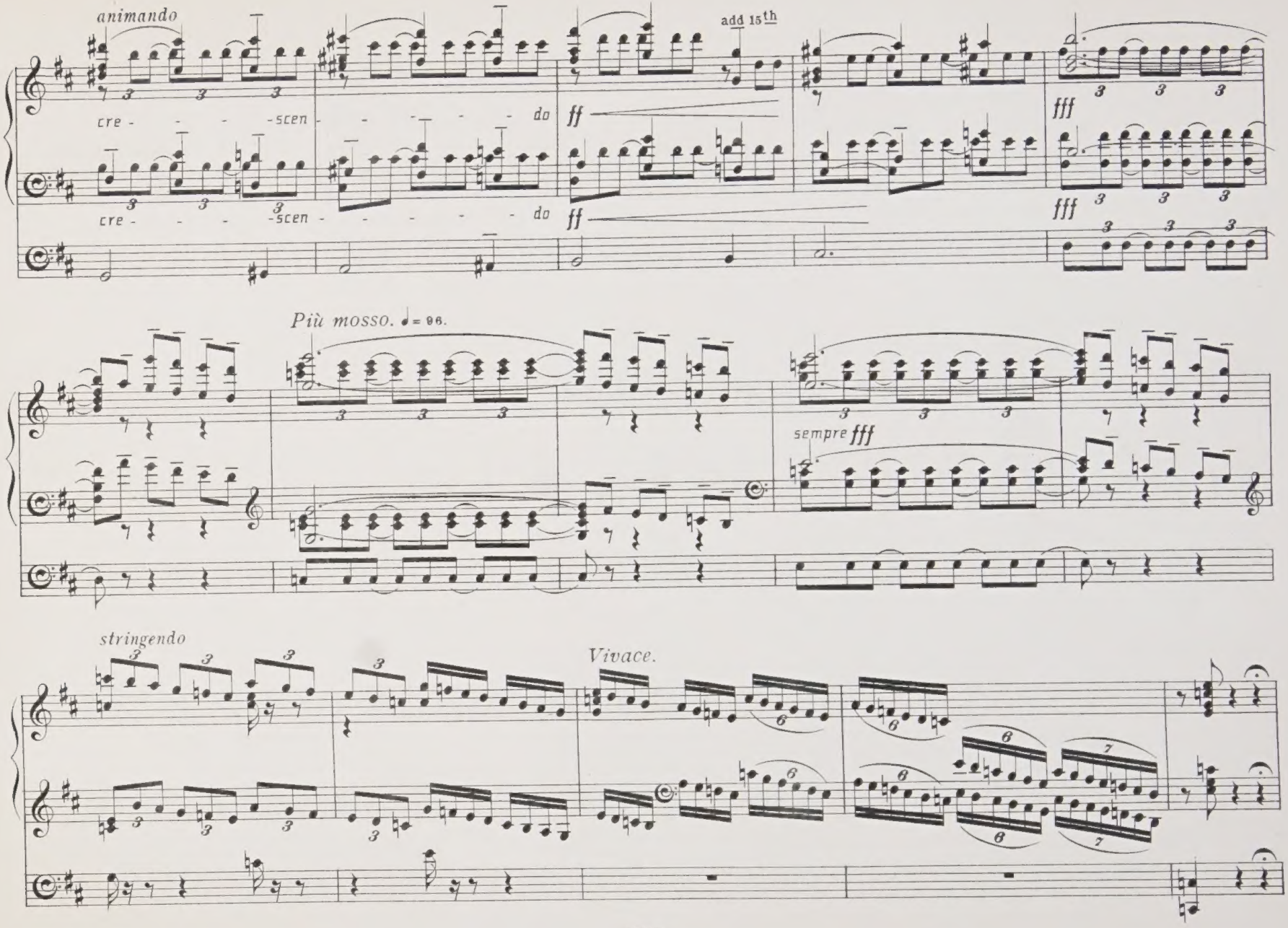
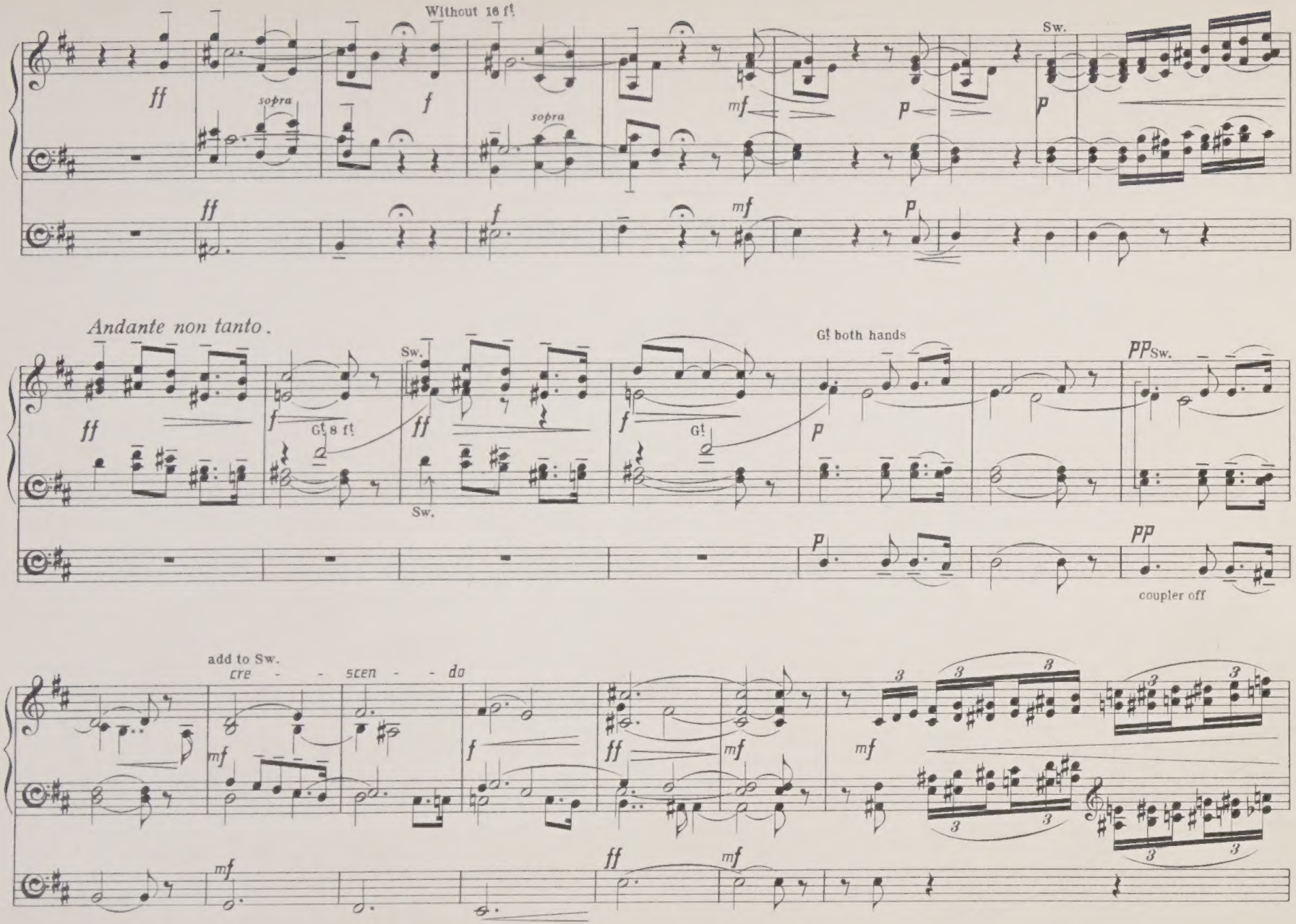
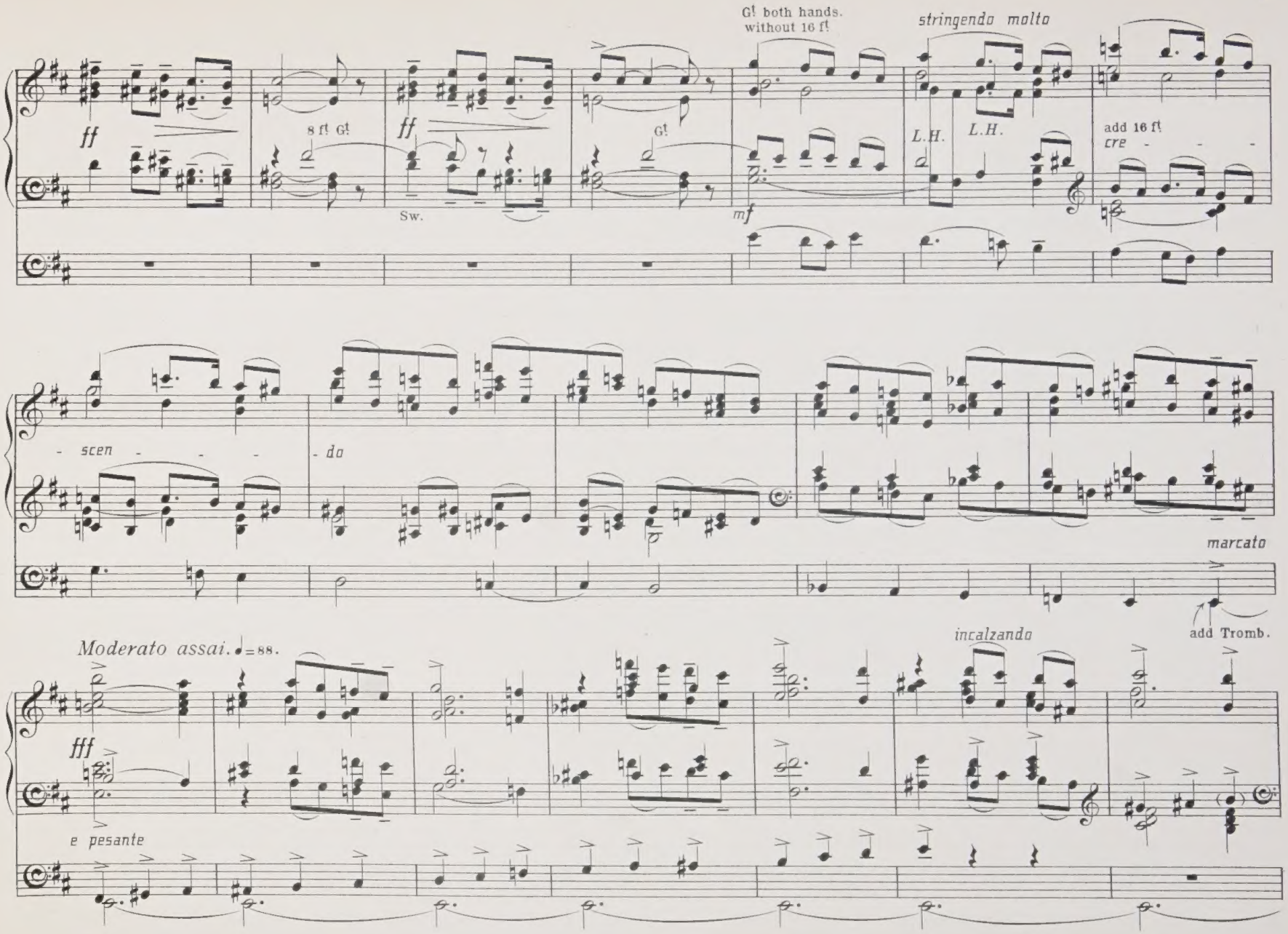

f
mf
G! both hands
G!
Sw.
p
p
pp
p
G! coupler off
cresc.
f
dim.
p
pp
Andante. ♩ = 76.
Sw.
con lenezza e devozione
pp
pp
3
Sw.

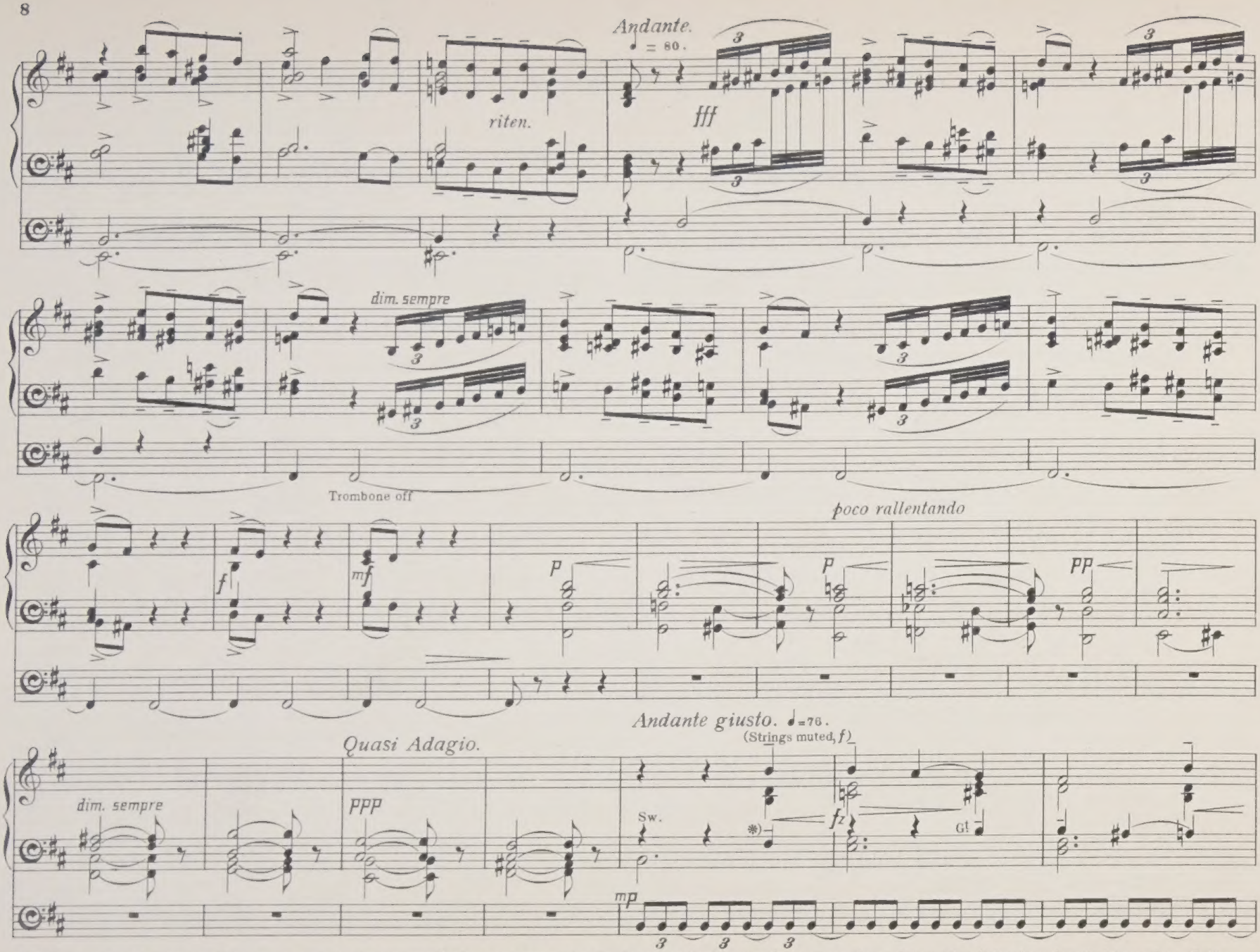

add 16 ft
poco animando
ritenuto
cresc.
mf
16 ft in
p
G! soft
8 ft Diap.
mf
Tempo primo.
8
poco animando
cre - - - -
scen - - - -
do
ritenuto
mf


Tempo I.
(ad lib.)
poco animando
cre - - scen
Gt 8va ad lib.
8
do
ritenuto
f
f
Tempo I.

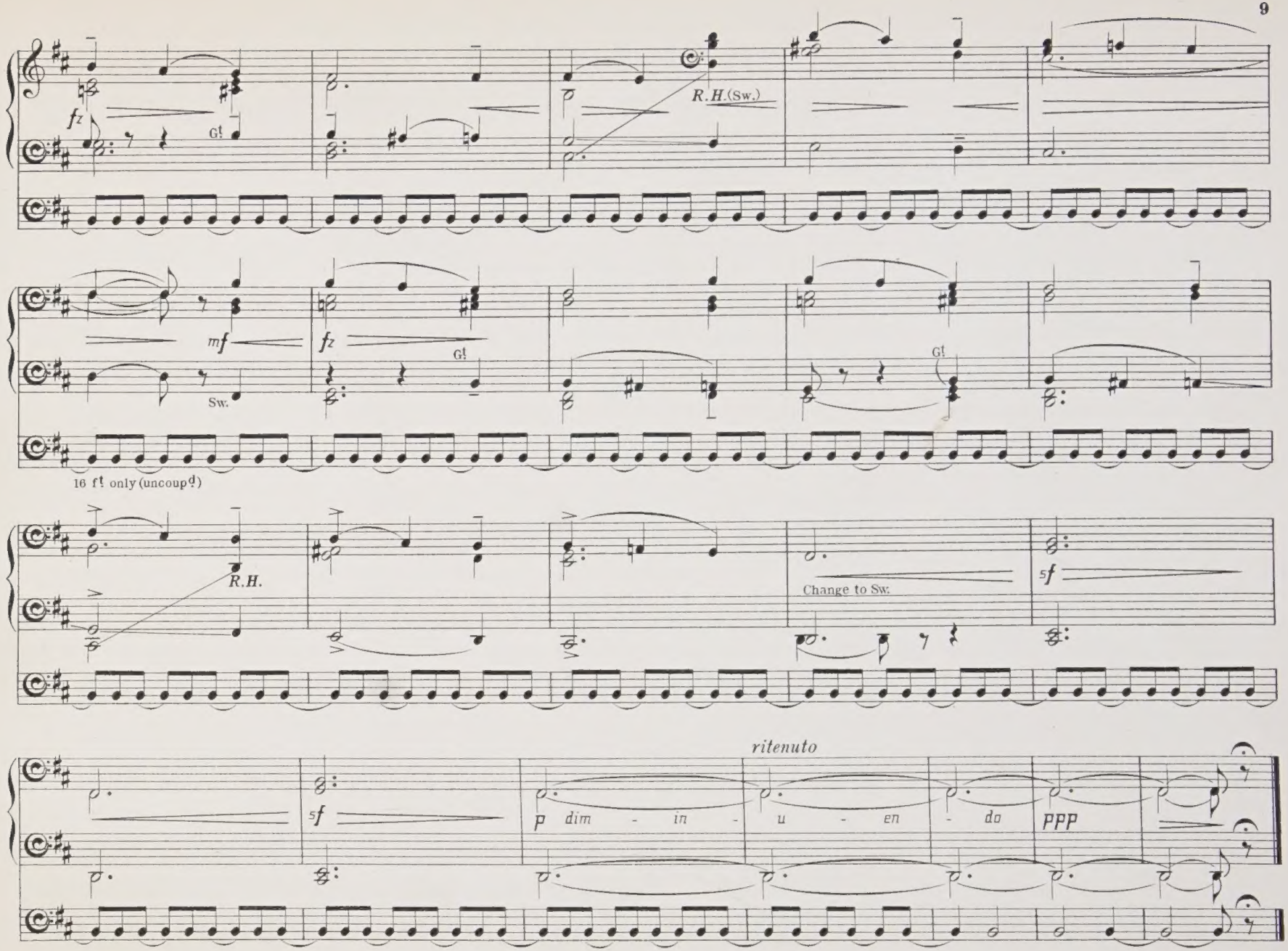

animando
cre - - - - scen - - - - - - do
cre - - - - scen - - - - - - do
ff
ff
add 15th
fff
fff
fff
Più mosso. ♩= 96.
sempre fff
stringendo
Vivace.


Without 16 ft
Sw.
sopra
sopra
Andante non tanto.
Sw.
G! both hands
G! 8 ft
Sw.
G!
coupler off
add to Sw.
cre - - scen - - do


G! both hands.
without 16 ft
stringendo molto
ff
8 ft G!
ff
G!
Sw.
mf
L.H.
L.H.
add 16 ft
cre - - -
- scen - - -
- do
marcato
add Tromb.
Moderato assai. ♩=88.
incalzando
fff
e pesante



*) This note, though not in the full score, appears in the composer's piano arrangement for four hands, and as it occurs in the same phrase 8 bars later it has been inserted here also. C. M.



LONDON: NOVELLO & Co
Engravers & Printers

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	s.	d.
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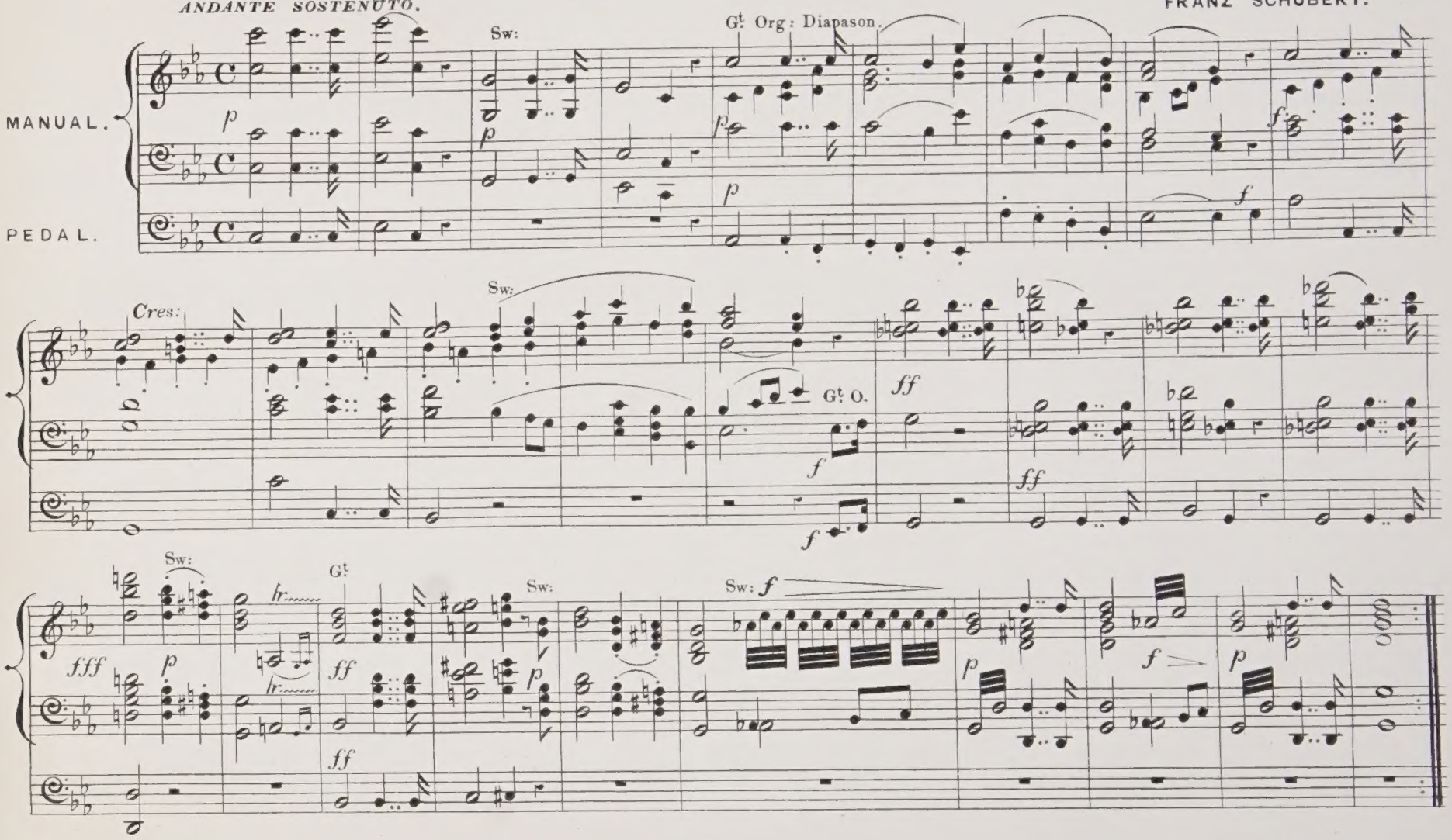
LONDON & NEW YORK: NOVELLO, EWER AND CO.

I

GRAND FUNERAL MARCH.

ANDANTE SOSTENUTO.

FRANZ SCHUBERT.



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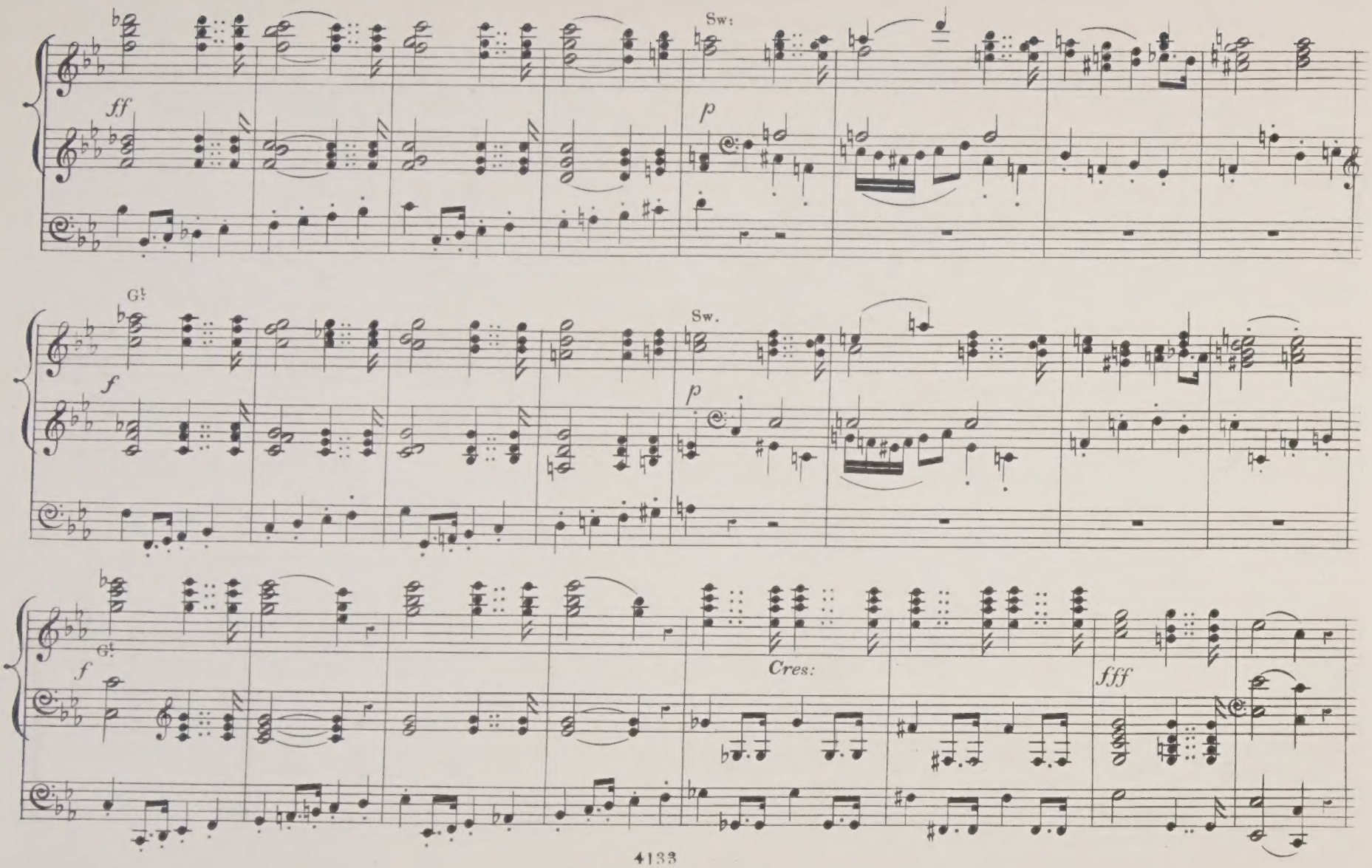
Sw:
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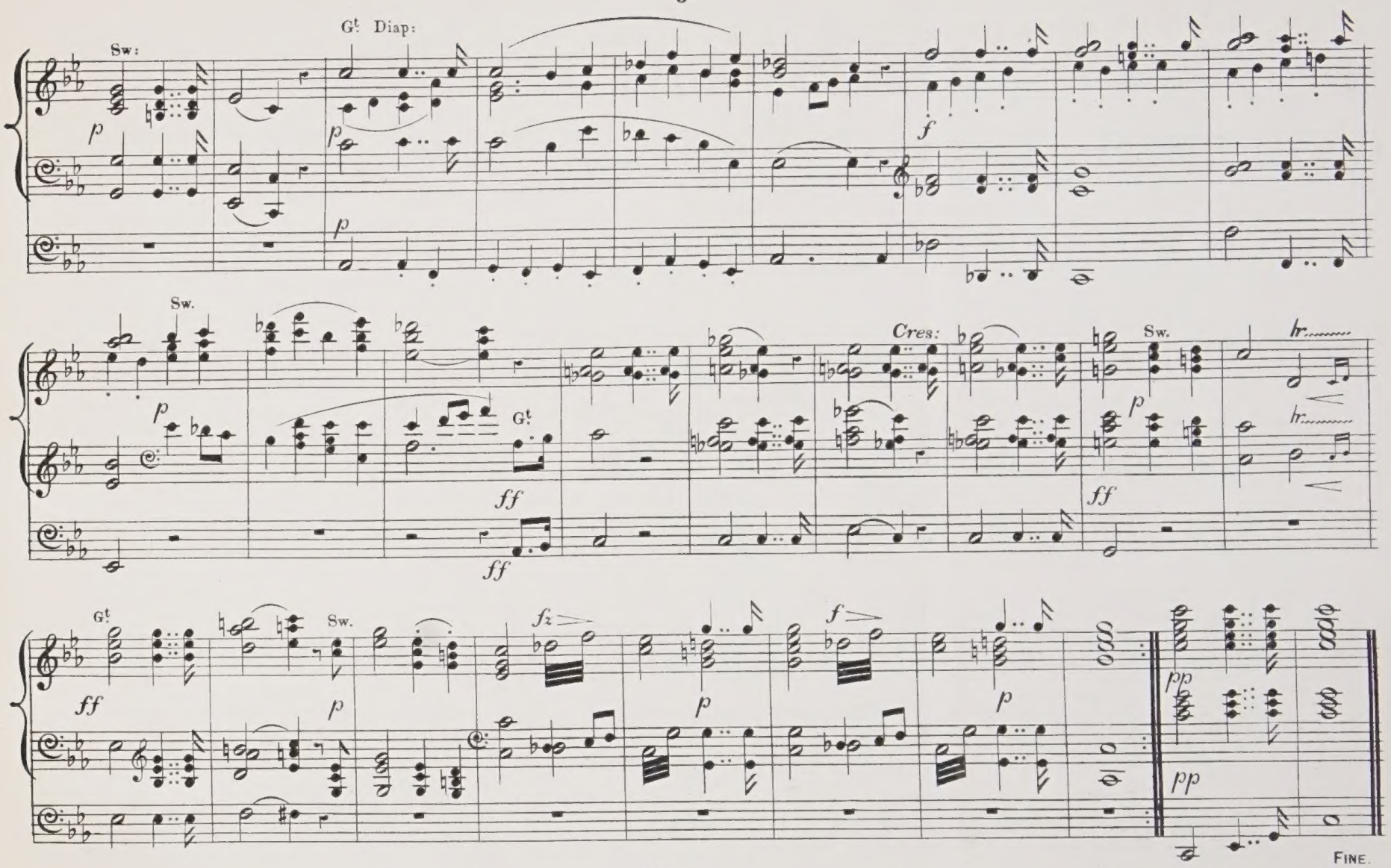
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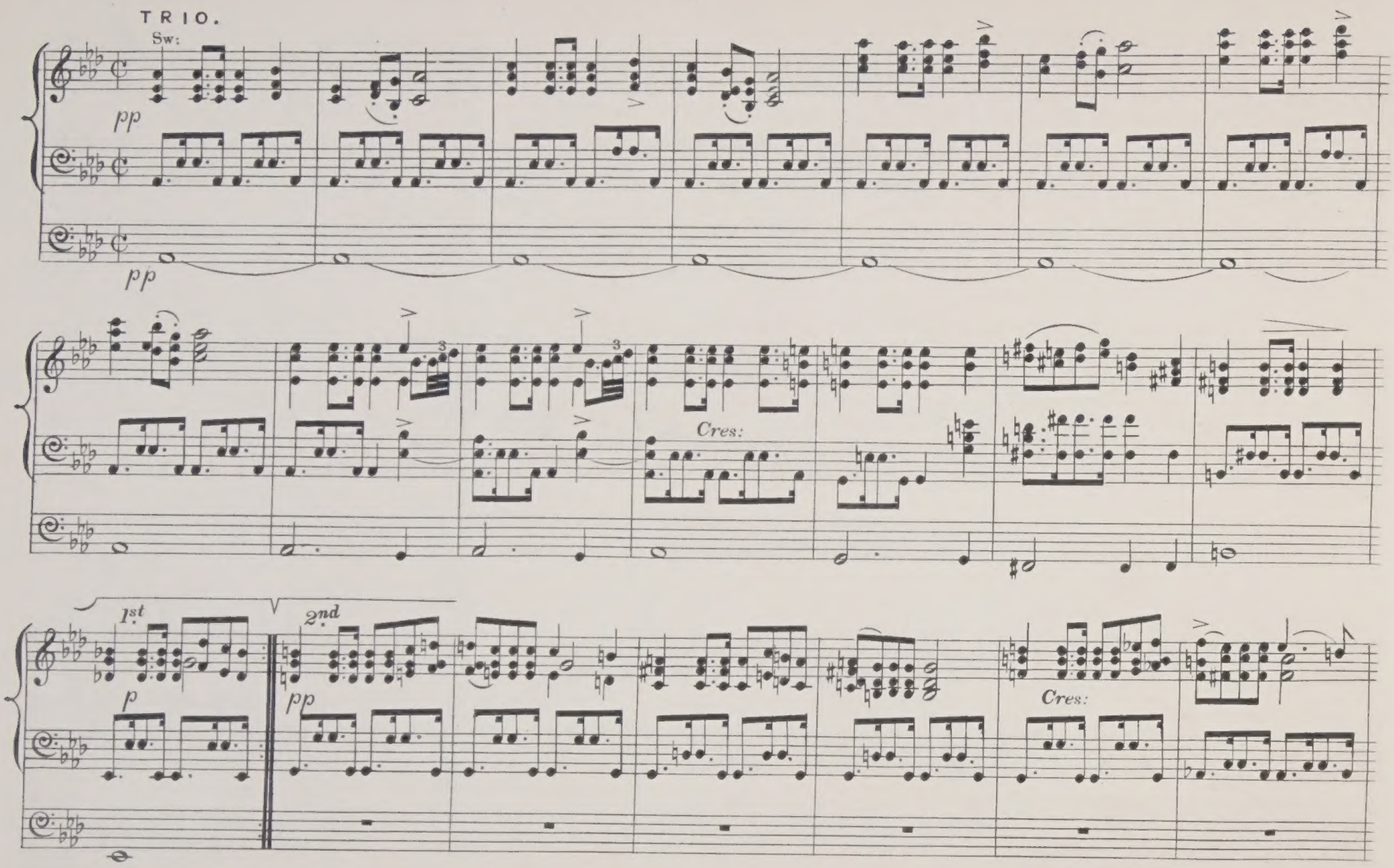
TRIO.
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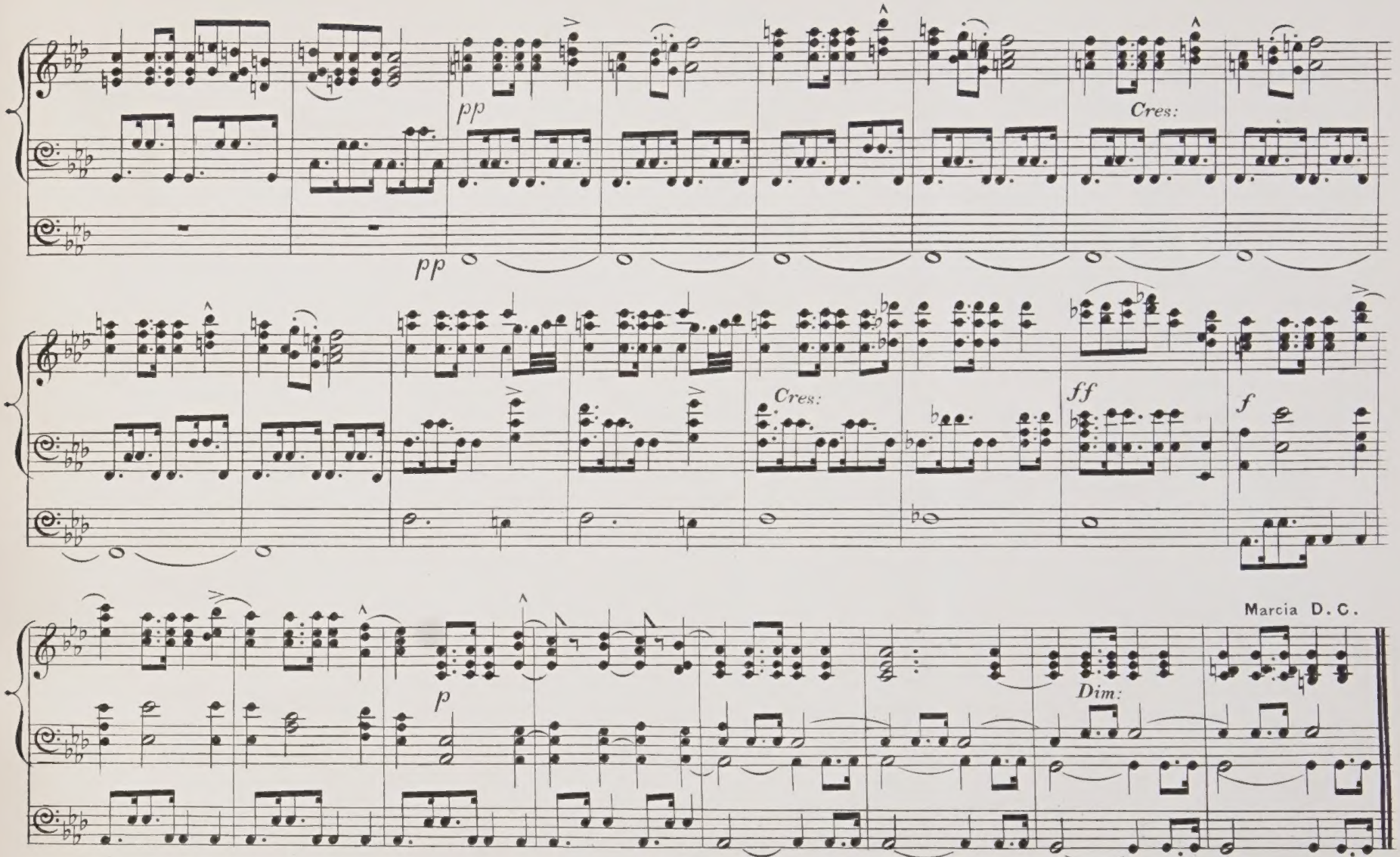
pp
pp
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ff
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Dim:
Marcia D. C.

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

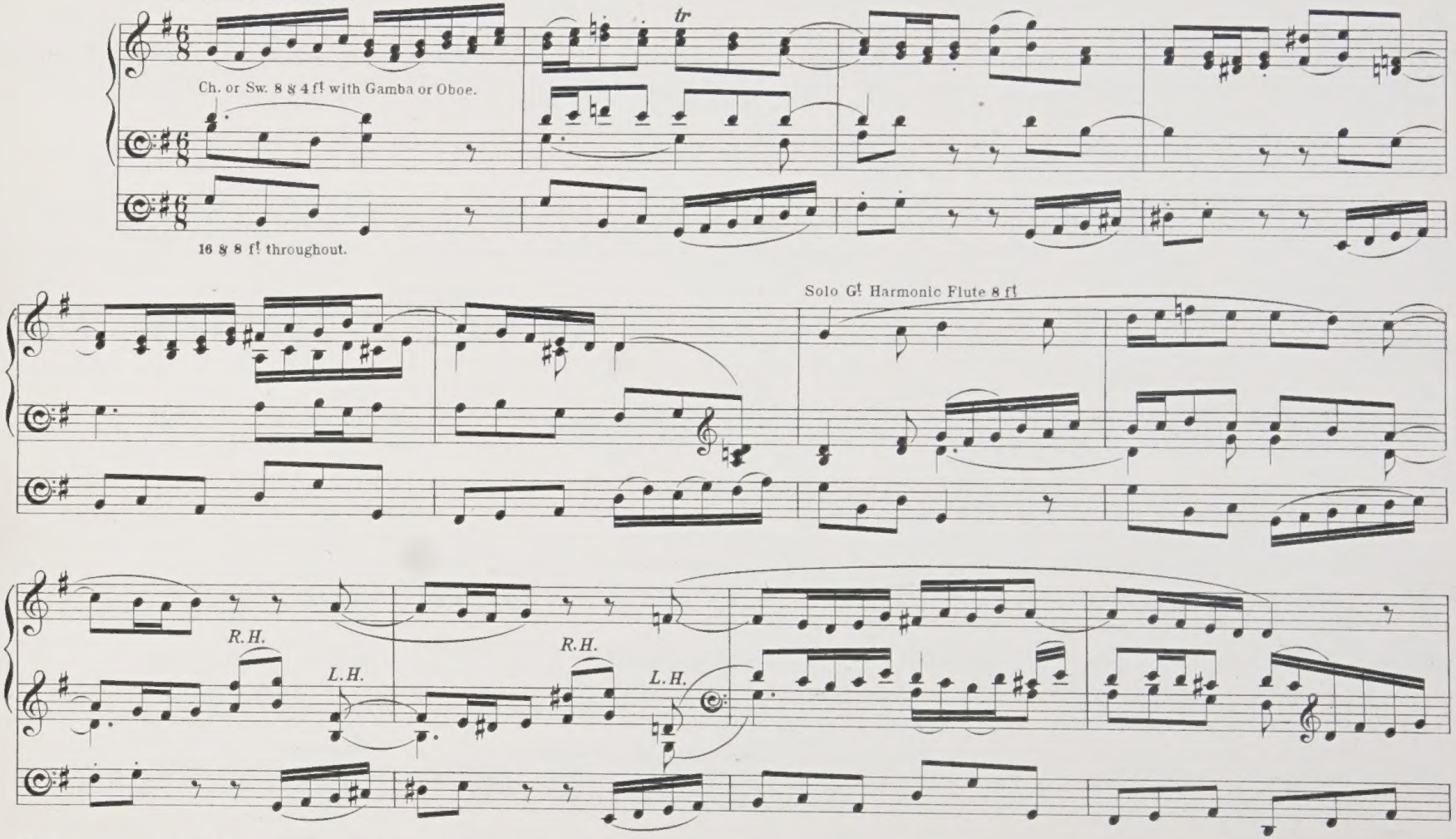
LORD, TO THEE MY HEART I PROFFER.

(JESUS, SAVIOUR, I AM THINE.)

Arranged by
D. John D. Codner, Mus. Bac.
Organist of St David's Cathedral.

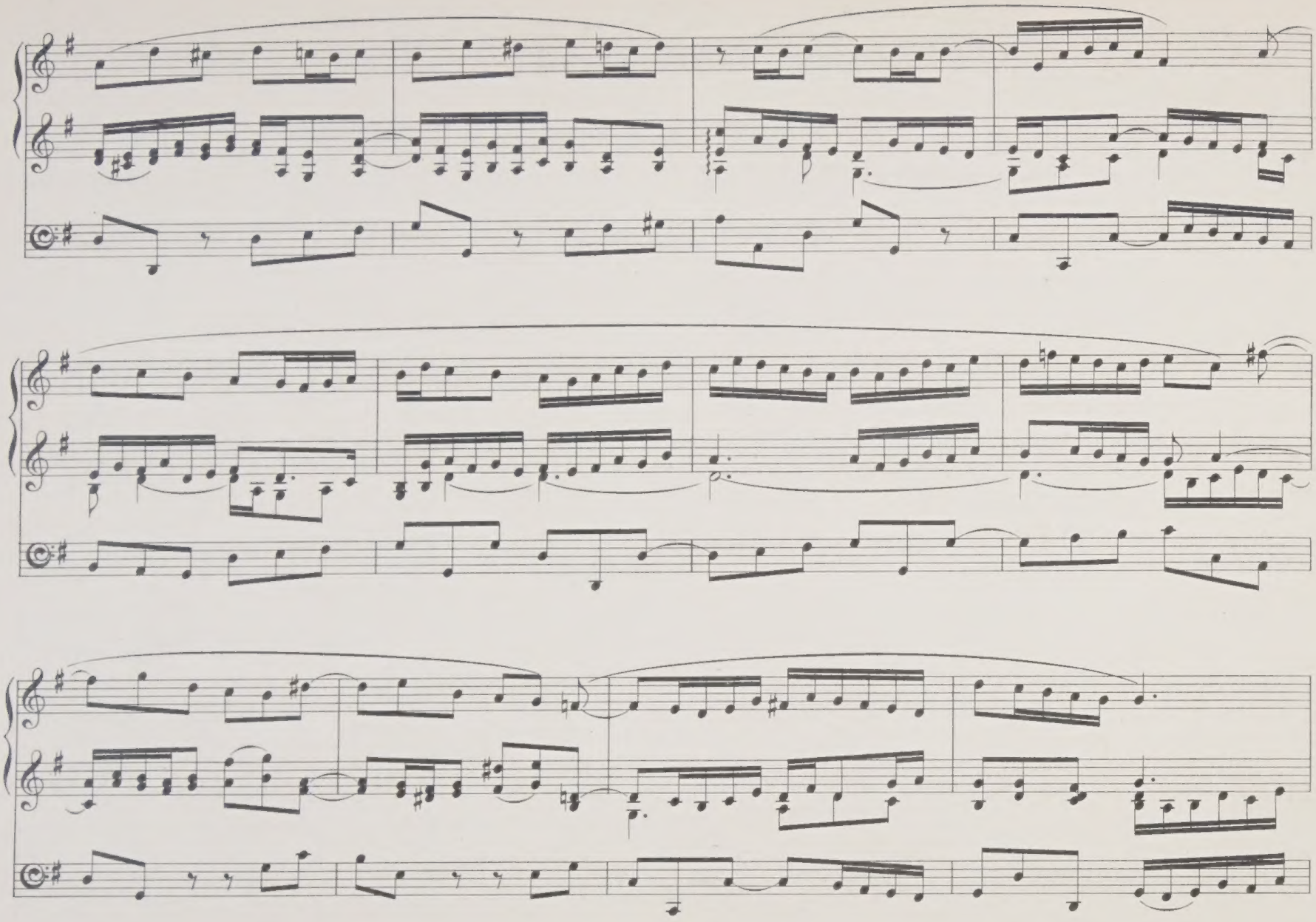
From the Passion Music (St Matthew.)
J. Sebastian Bach.

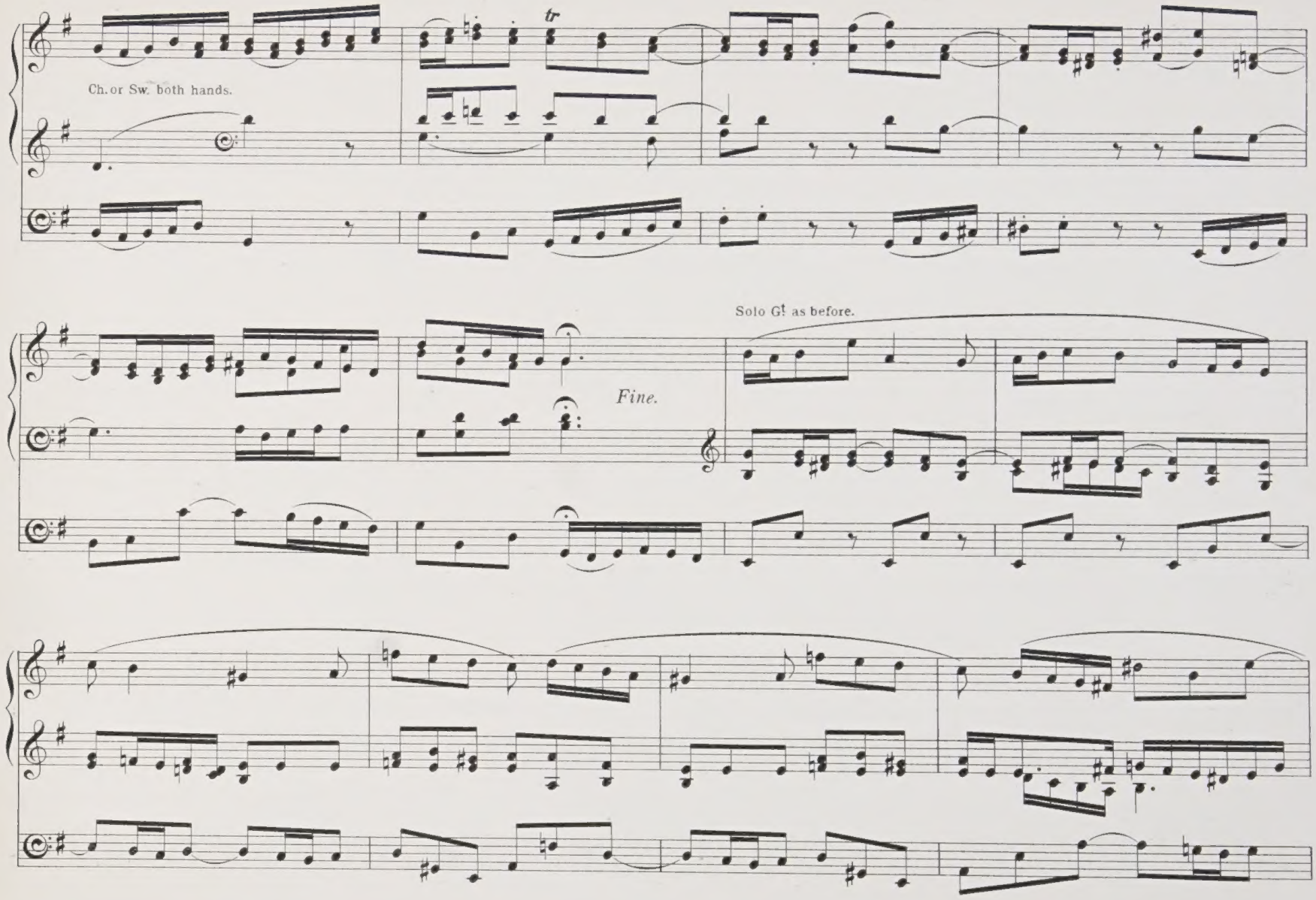
Andante con moto.

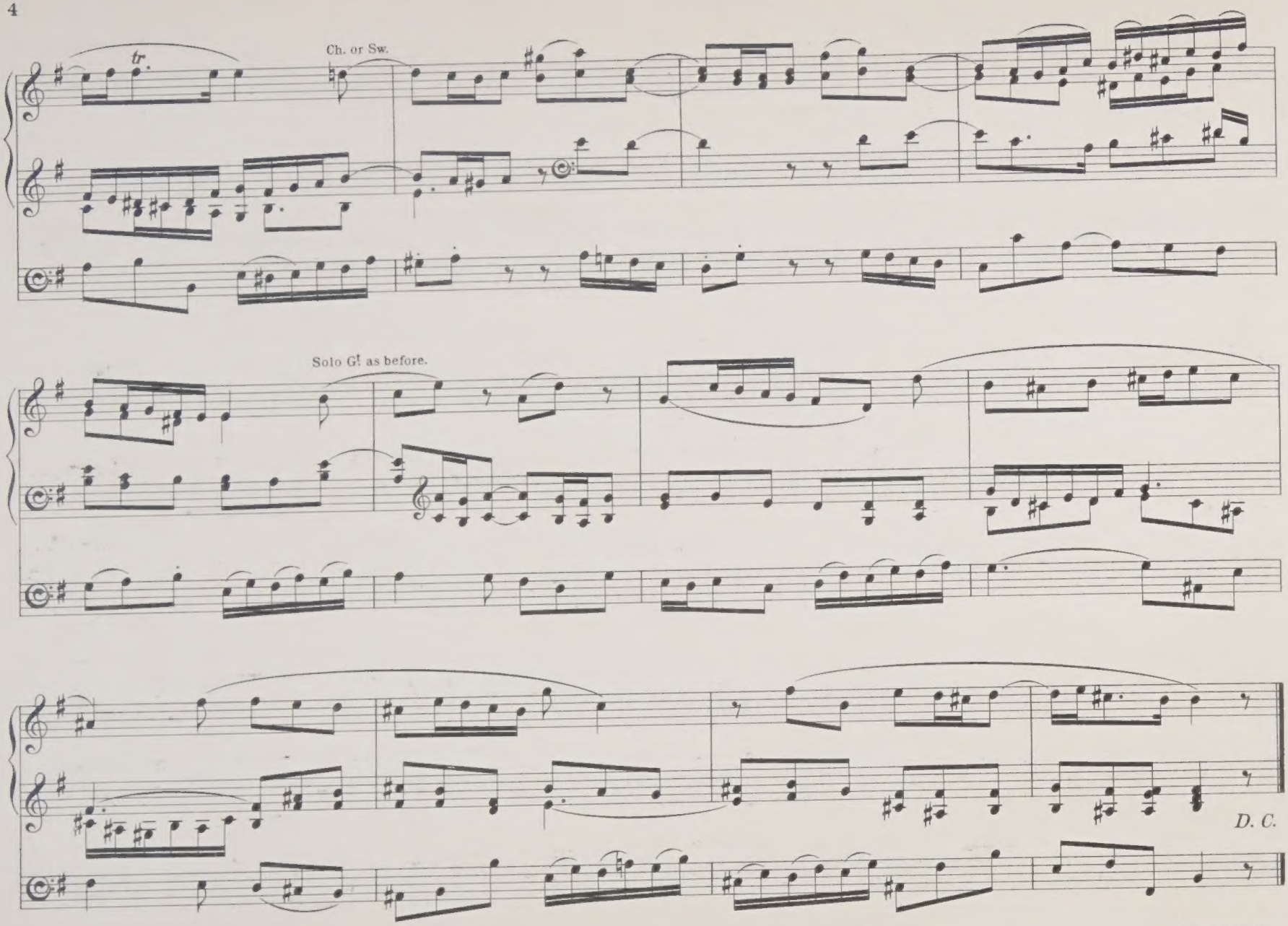


The arrangement of stops is only barely indicated, as the player will best know the resources of his own instrument.

60




Ch. or Sw. both hands.
tr
Fine.
Solo G! as before.



LONDON: NOVELLO & Co
Engravers & Printers

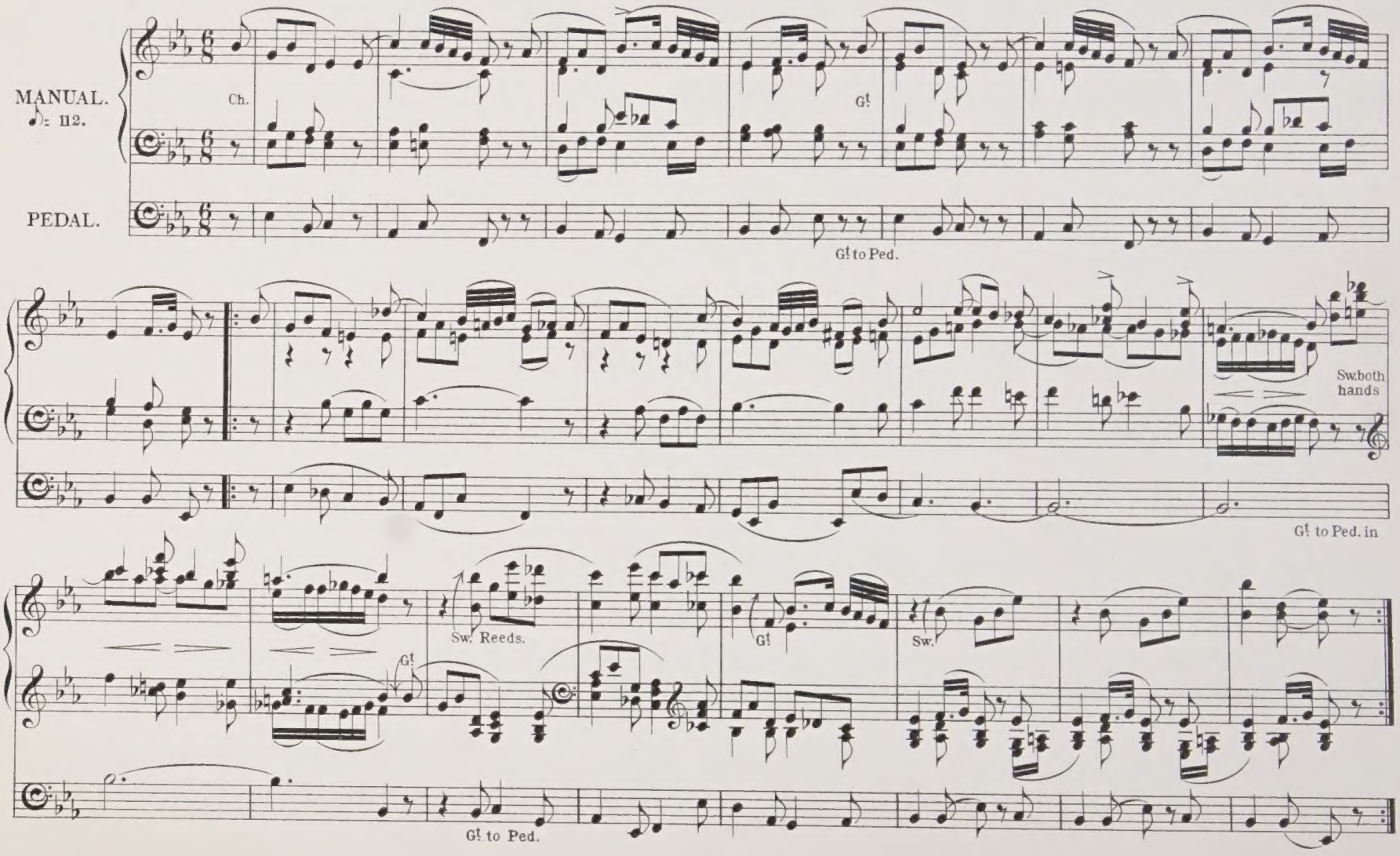
G! 8 8 4 f!
Sw. with Oboe.
Ch. 8 f!
Ped. Soft 16 f! to Ch.

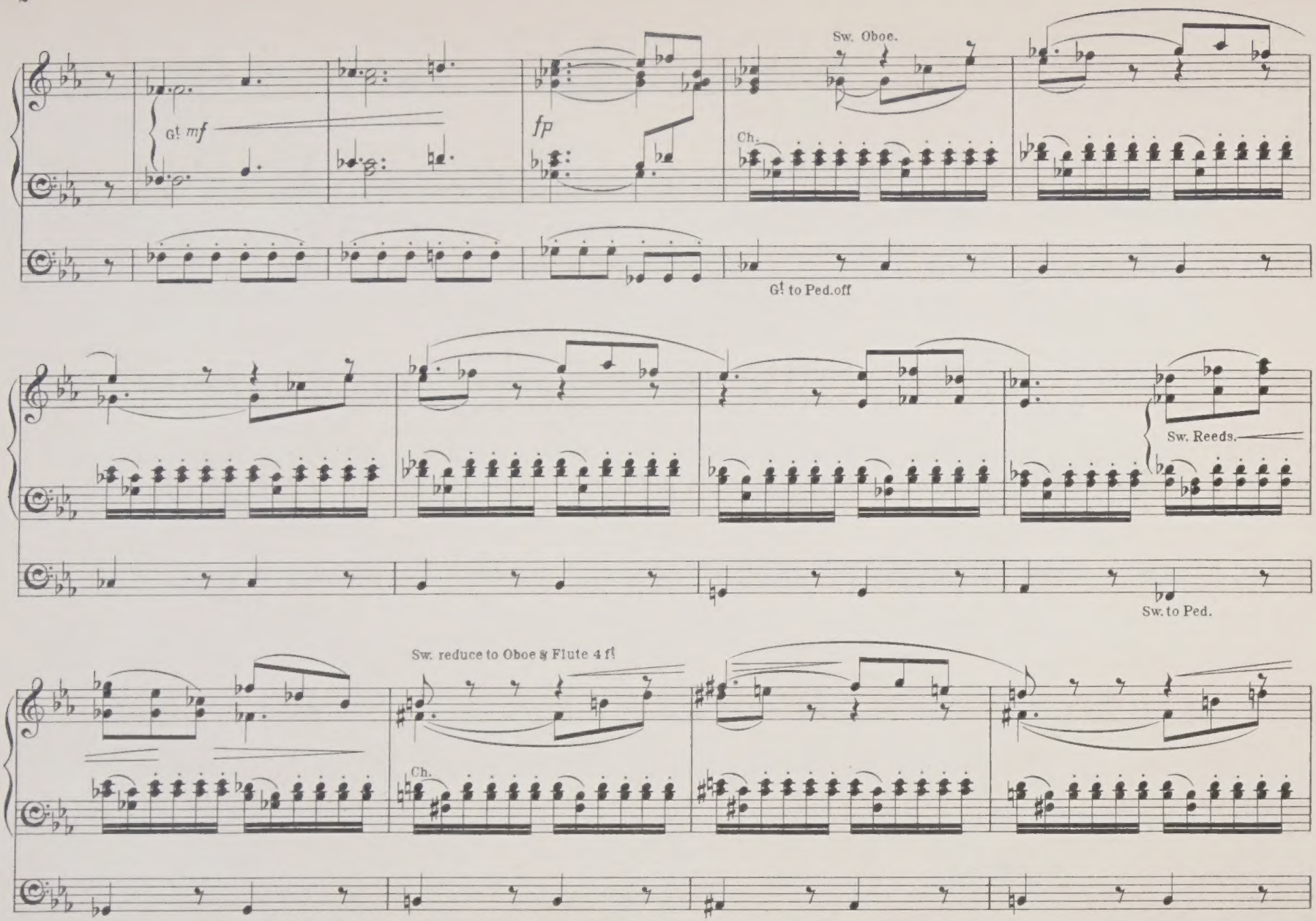
ANDANTE CON MOTO.

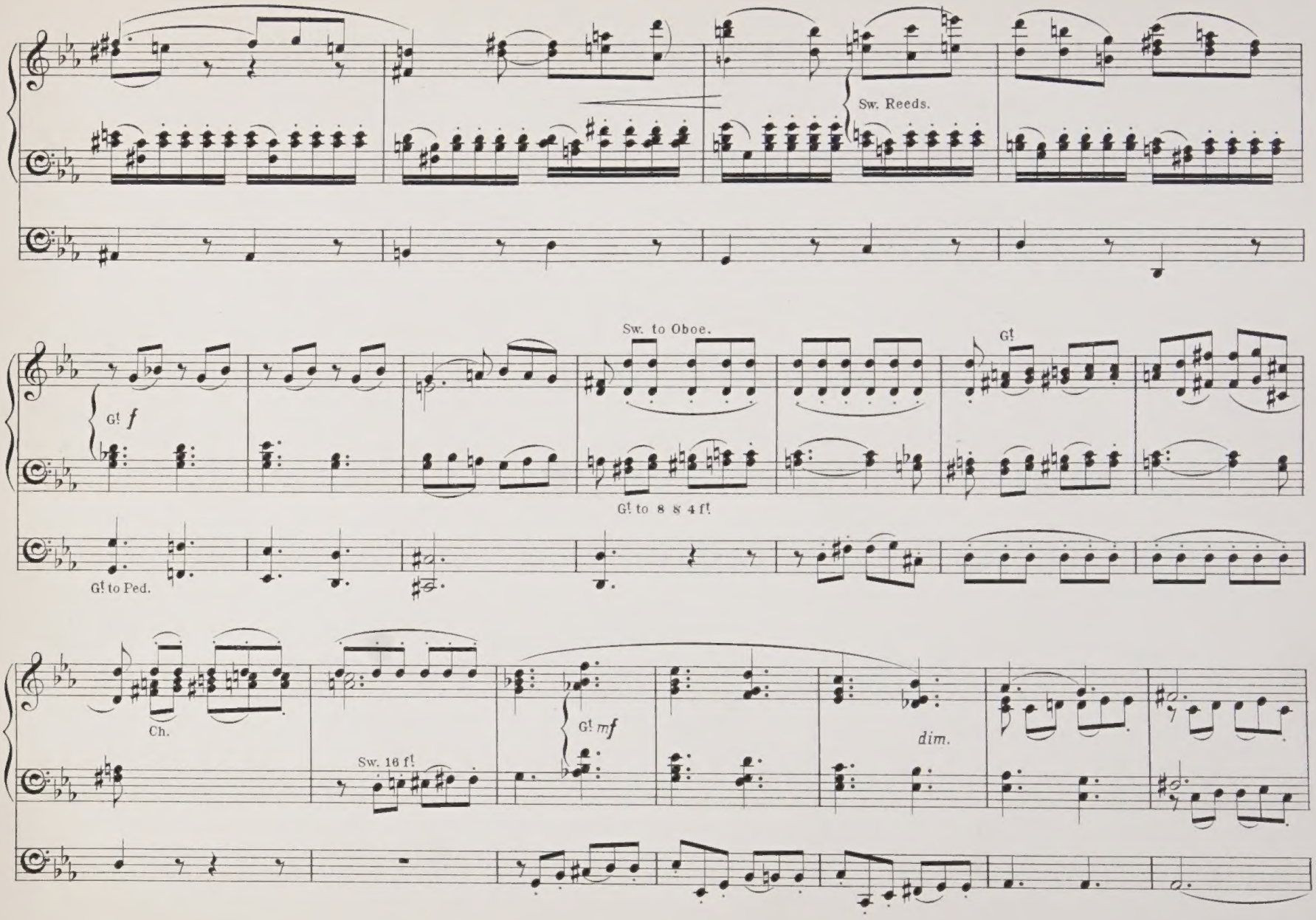
From the Symphony in B♭

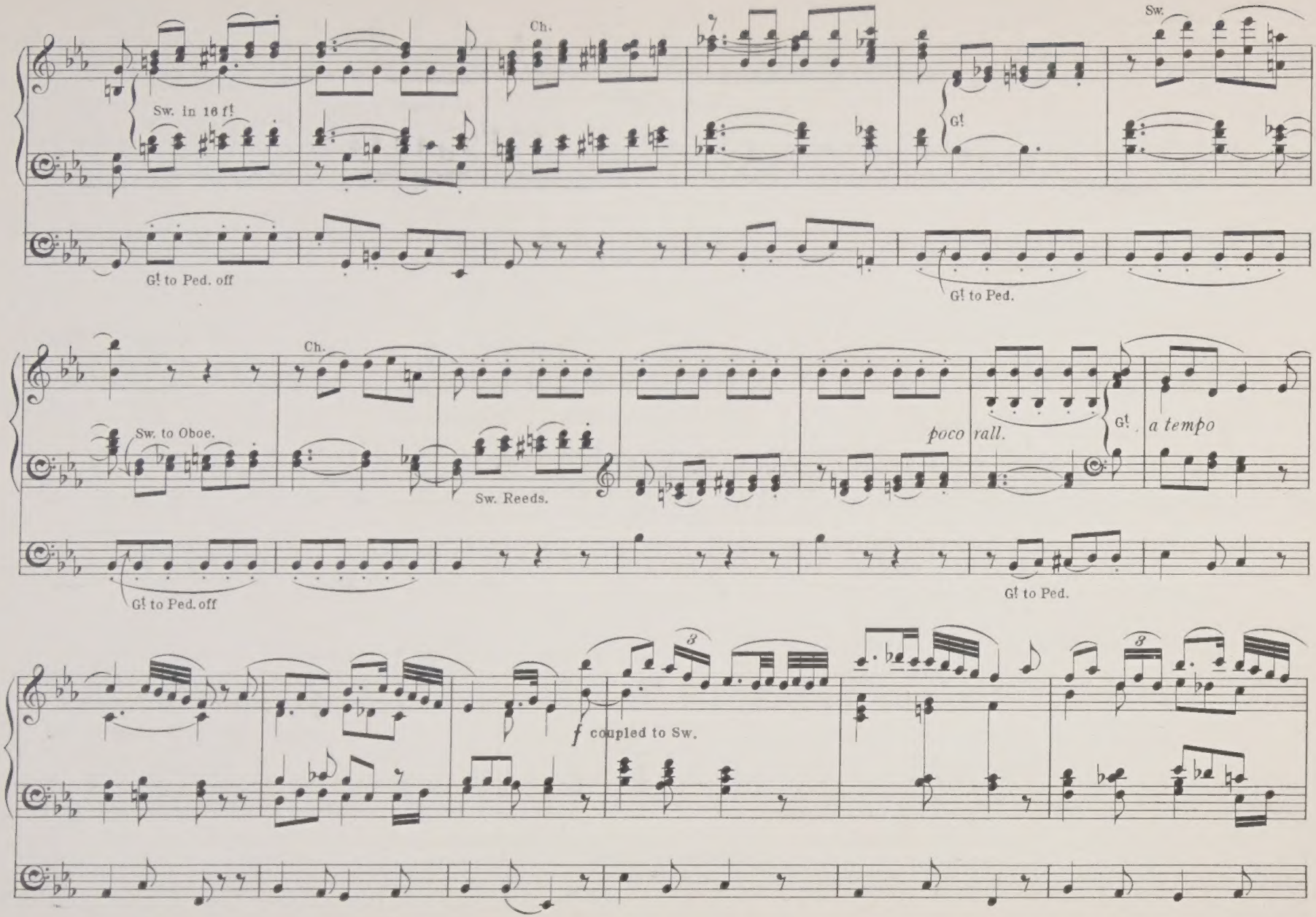
W. A. C. Cruickshank.

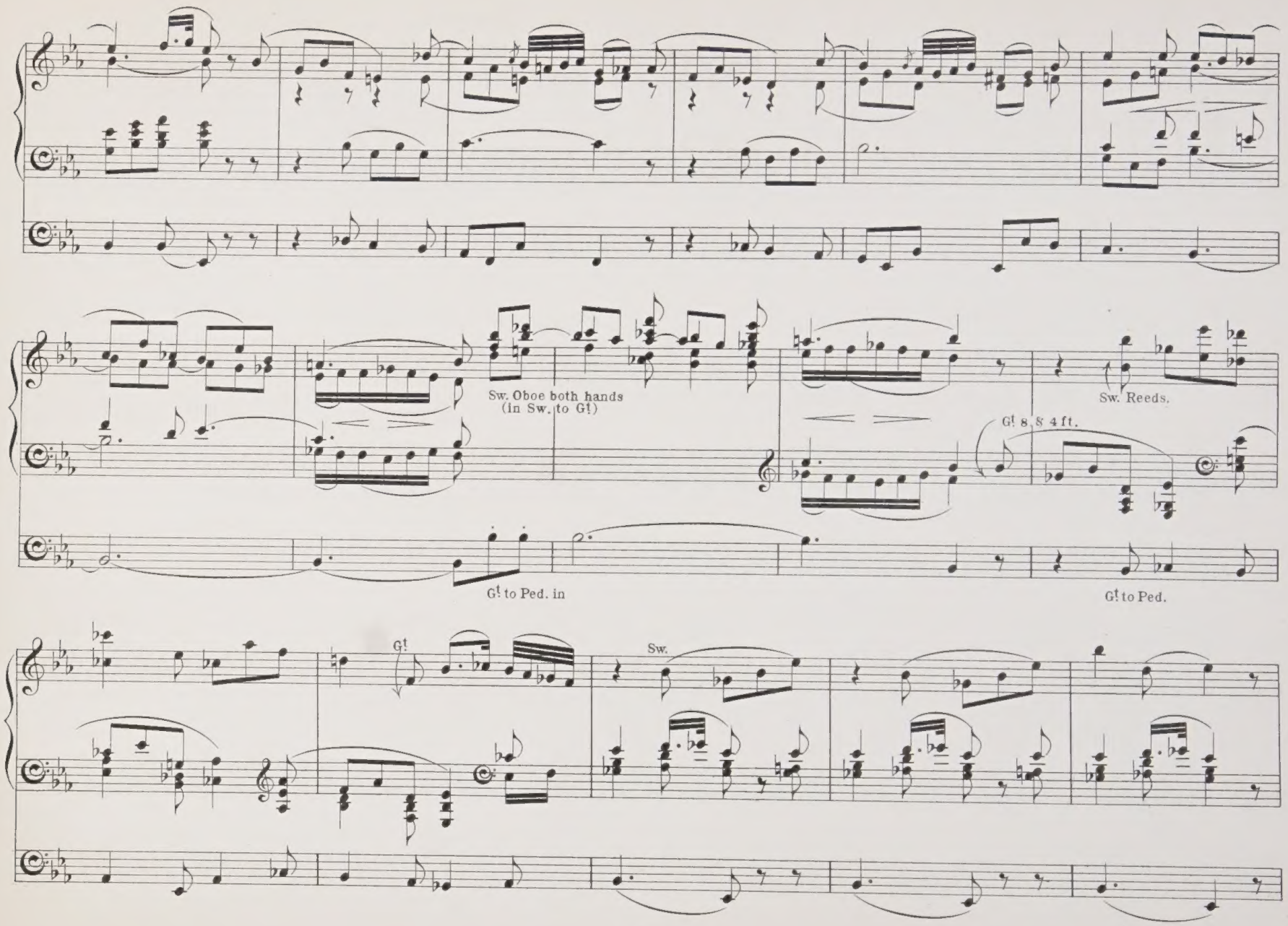
Franz Schubert.

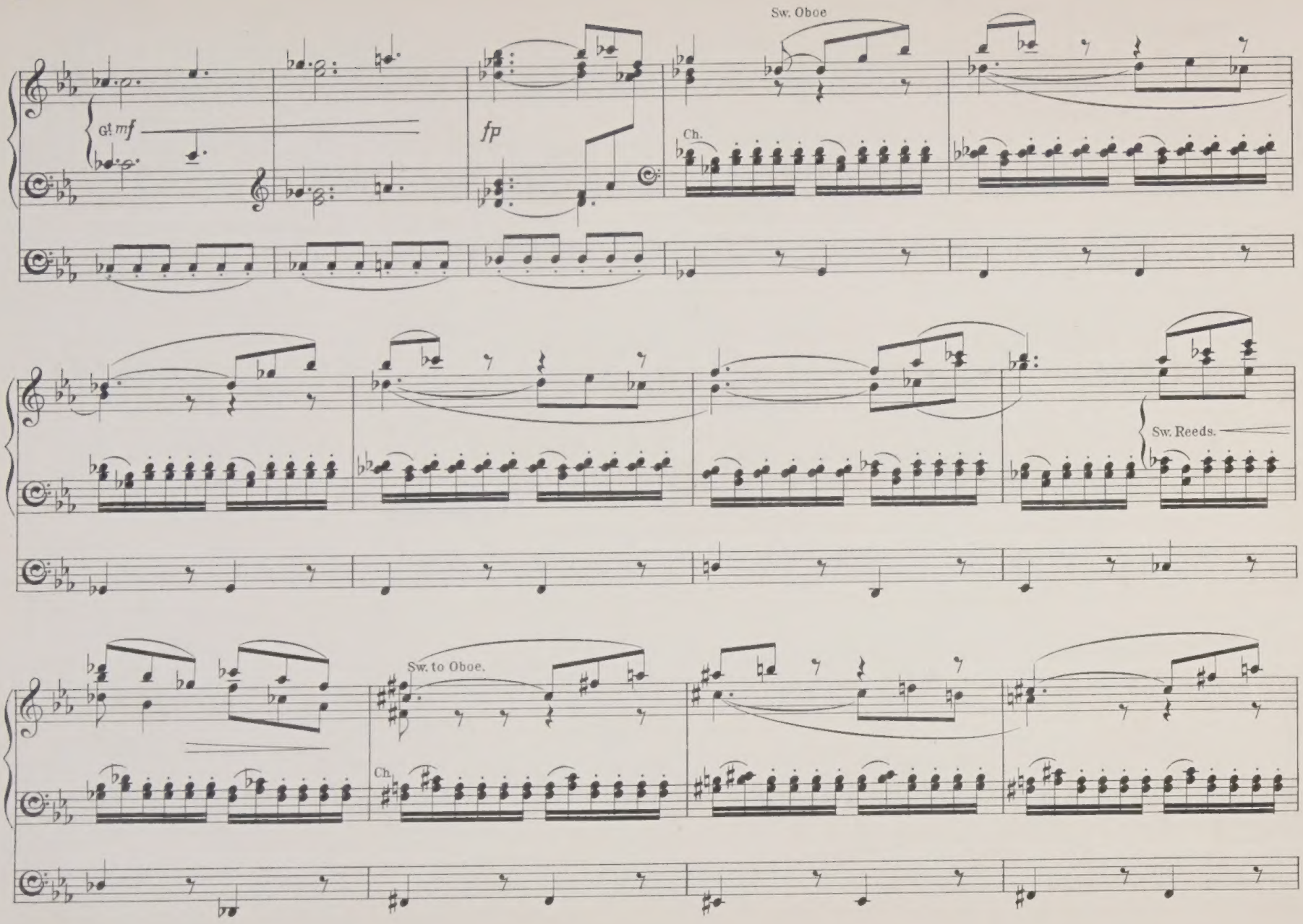


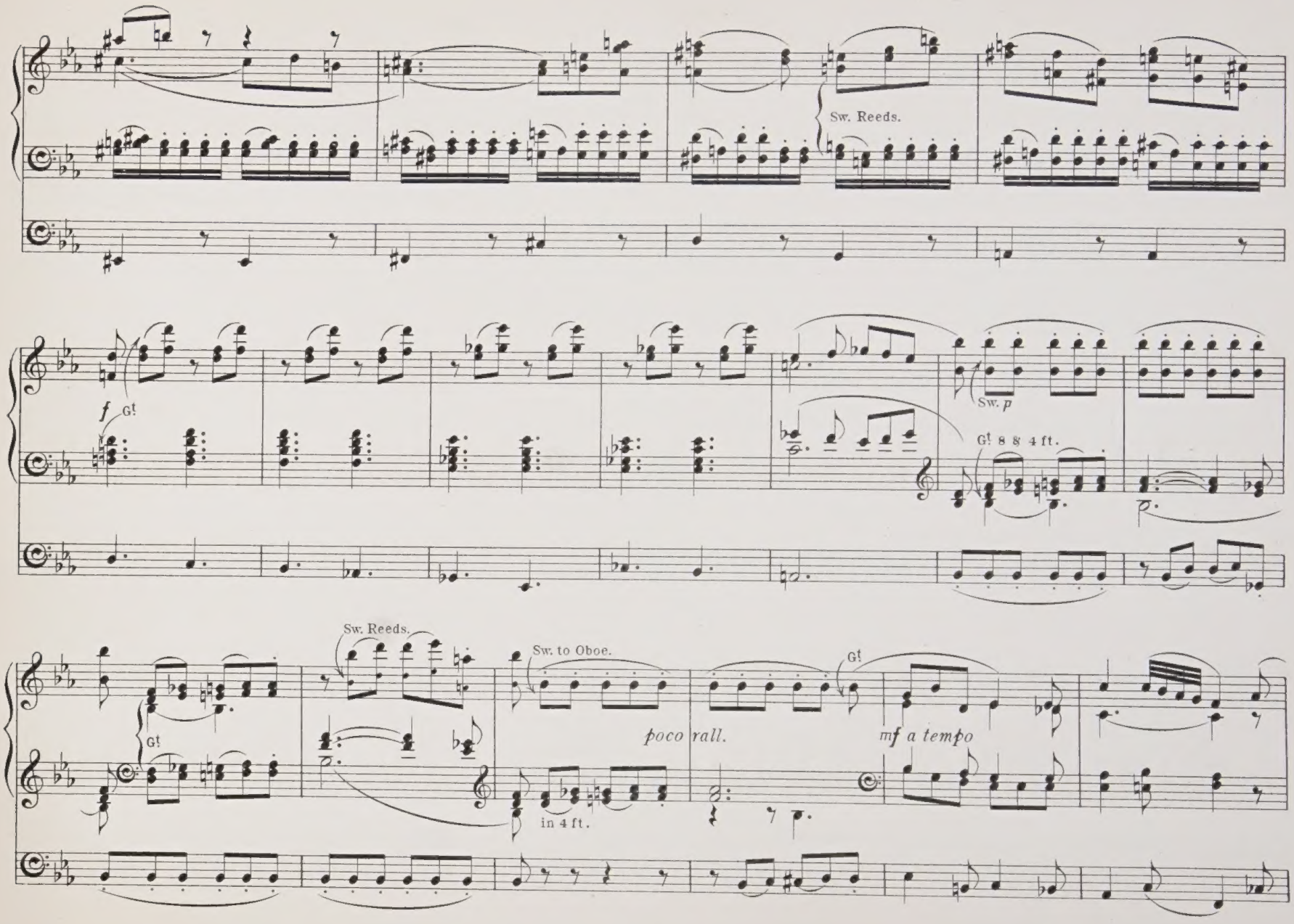

Sw. Oboe.
G! mf
fp
Ch.
G! to Ped.off
Sw. Reeds.
Sw. to Ped.
Sw. reduce to Oboe & Flute 4 ft
Ch.

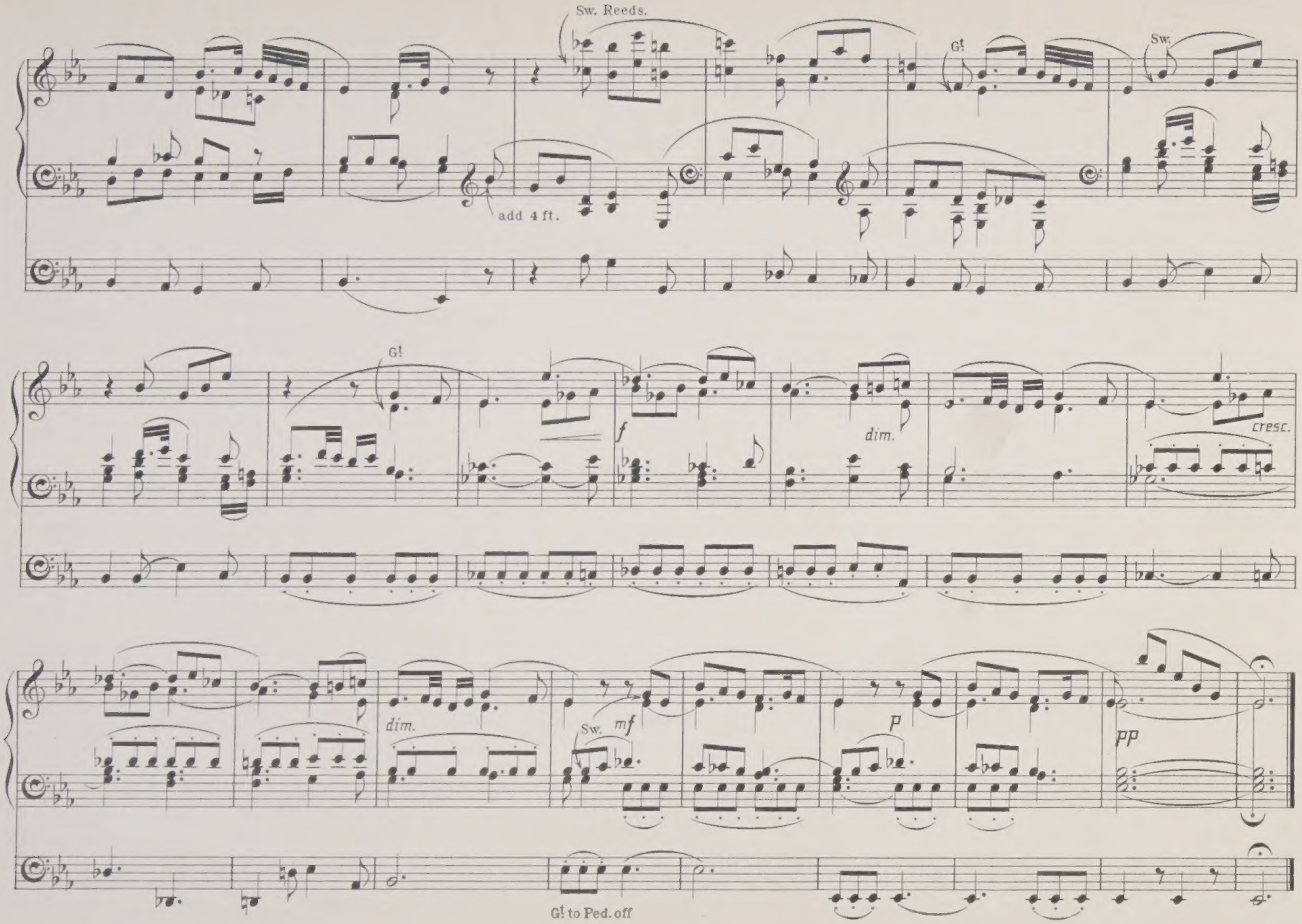

Sw. Reeds.
Sw. to Oboe.
G! f
G!
G! to 8 8 4 f!
G! to Ped.
Ch.
Sw. 16 f!
G! mf
dim.


Sw. in 16 f!
Ch.
G!
Sw.
G! to Ped. off
G! to Ped.
Ch.
Sw. to Oboe.
Sw. Reeds.
poco rall.
G!
a tempo
G! to Ped. off
G! to Ped.
f coupled to Sw.
8
8


Sw. Oboe both hands
(in Sw. to G!)
Sw. Reeds.
G! 8, 8, 4 ft.
G! to Ped. in
G! to Ped.
G!
Sw.


Sw. Oboe
Gt. mf
fp
Ch.
Sw. Reeds.
Sw. to Oboe.
Ch.


Sw. Reeds.
f G!
Sw. p
G! 8 8 4 ft.
Sw. Reeds.
G!
Sw. to Oboe.
poco rall.
in 4 ft.
G!
mf a tempo

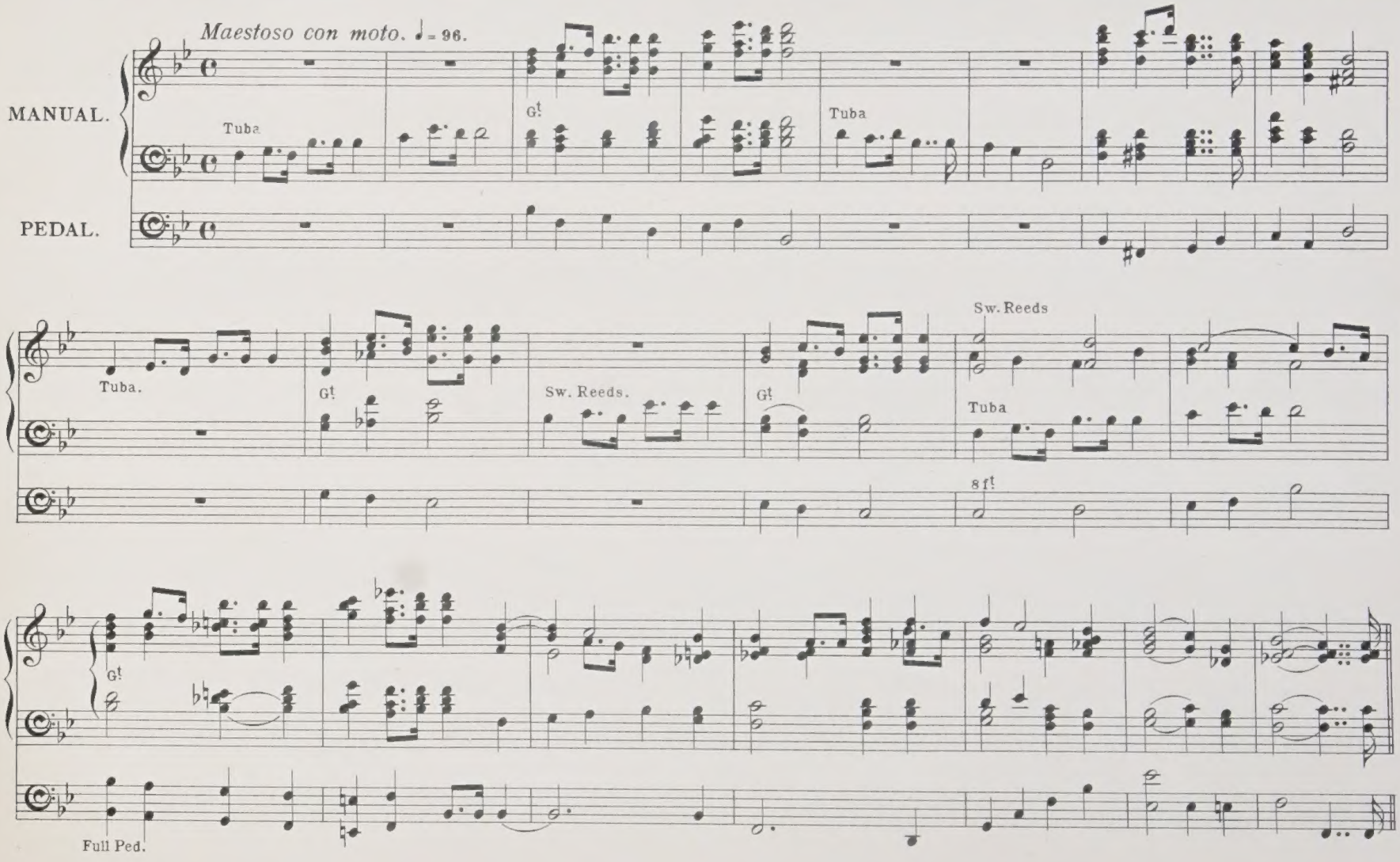

Sw. Reeds.
add 4 ft.
G!
Sw.
G!
f
dim.
cresc.
dim.
Sw.
mf
p
pp
G! to Ped. off

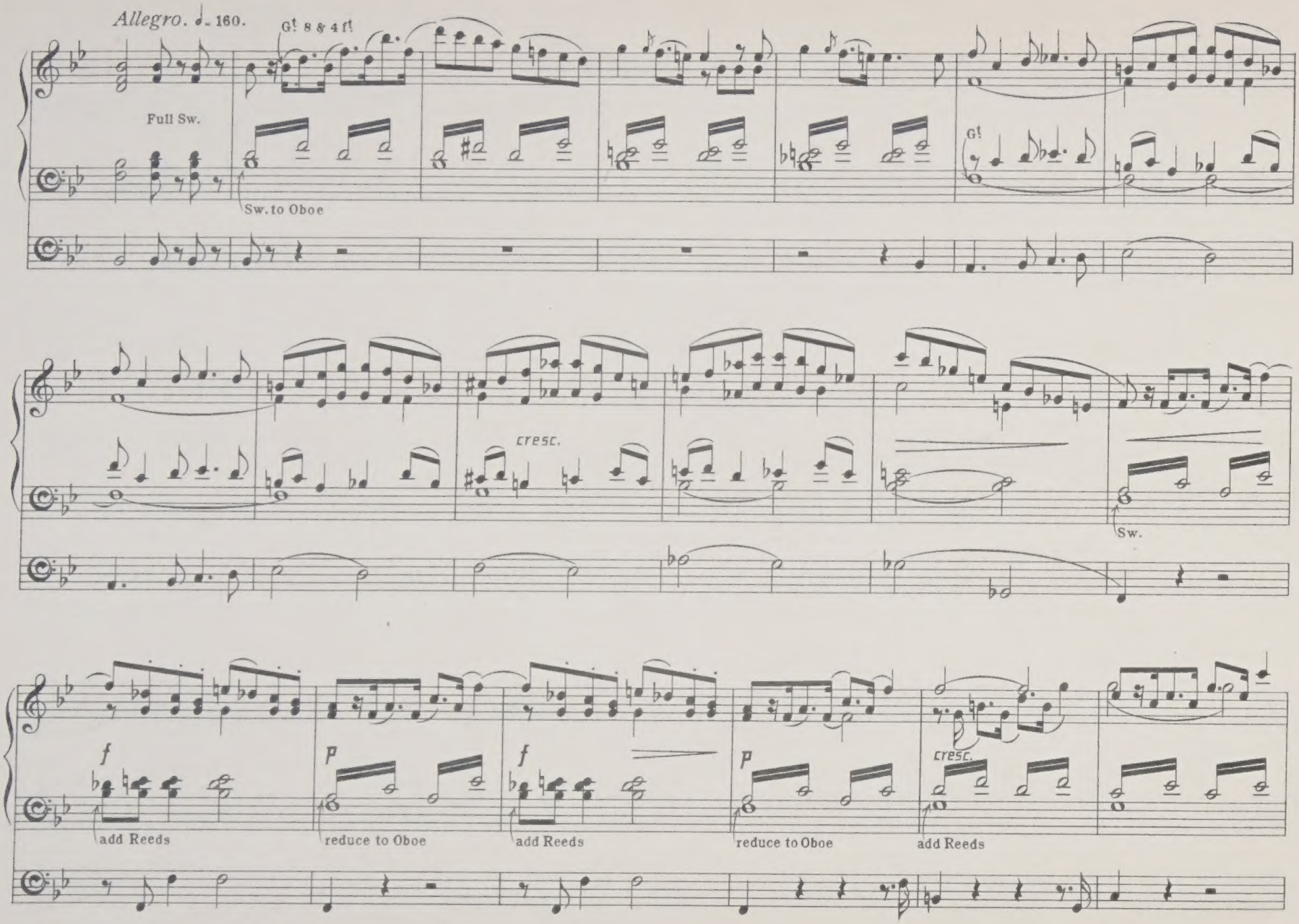
G! Organ Full } coupled
Sw. » Full }
Ch. » with Clarinet
Solo » Tuba
Pedal » Full

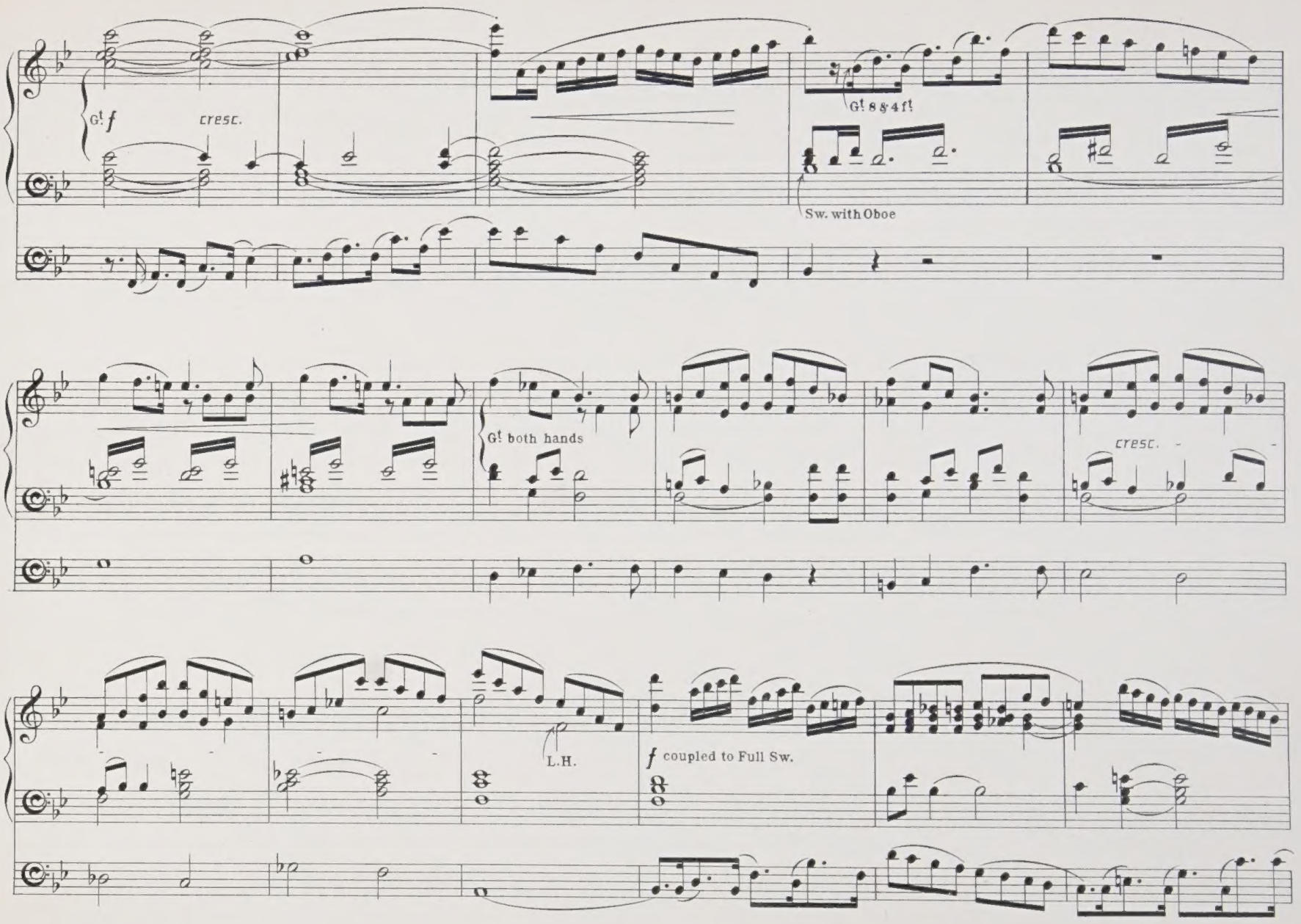
FIRST MOVEMENT FROM THE HYMN OF PRAISE.

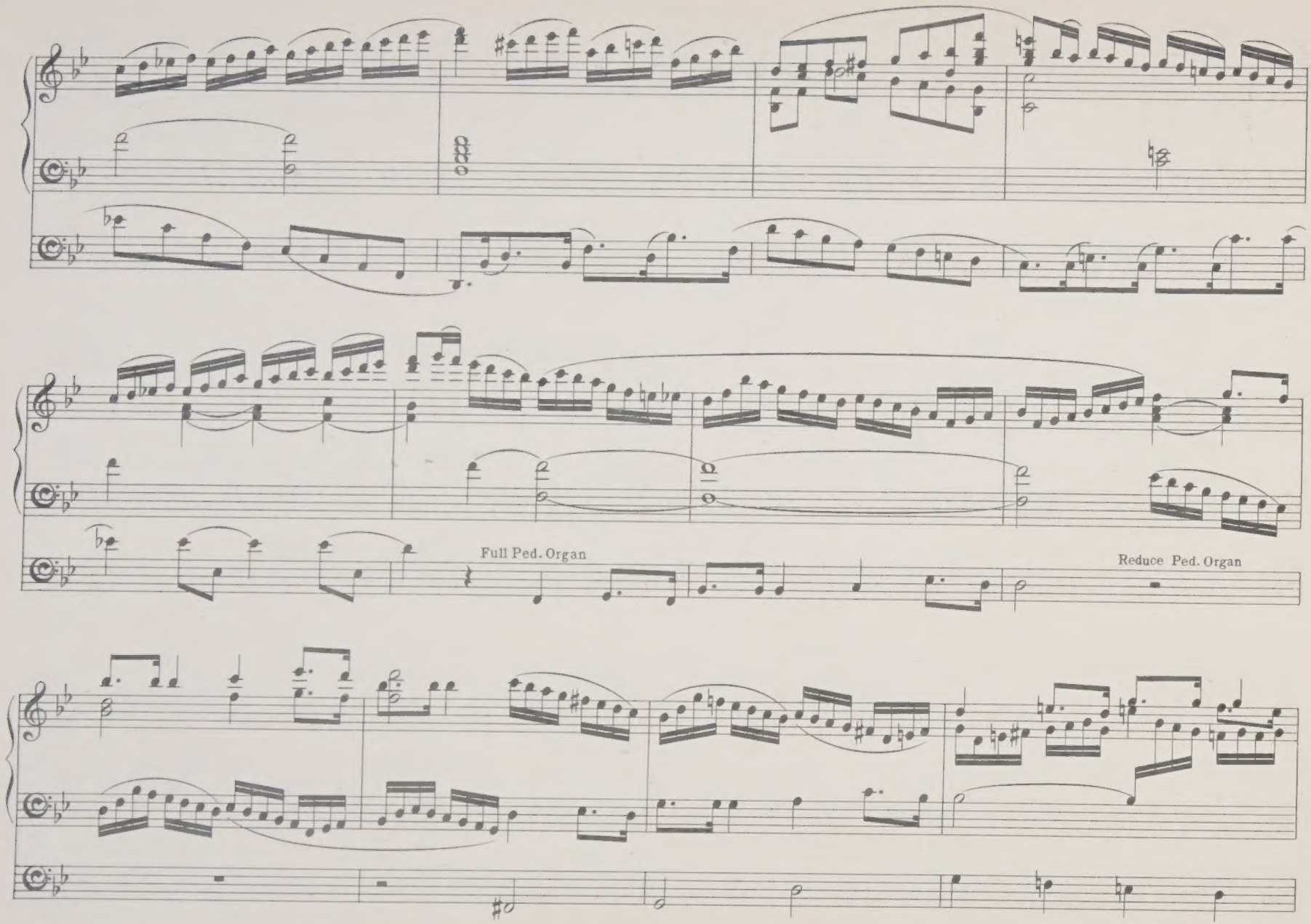
Arranged by W.A.C. Cruickshank.

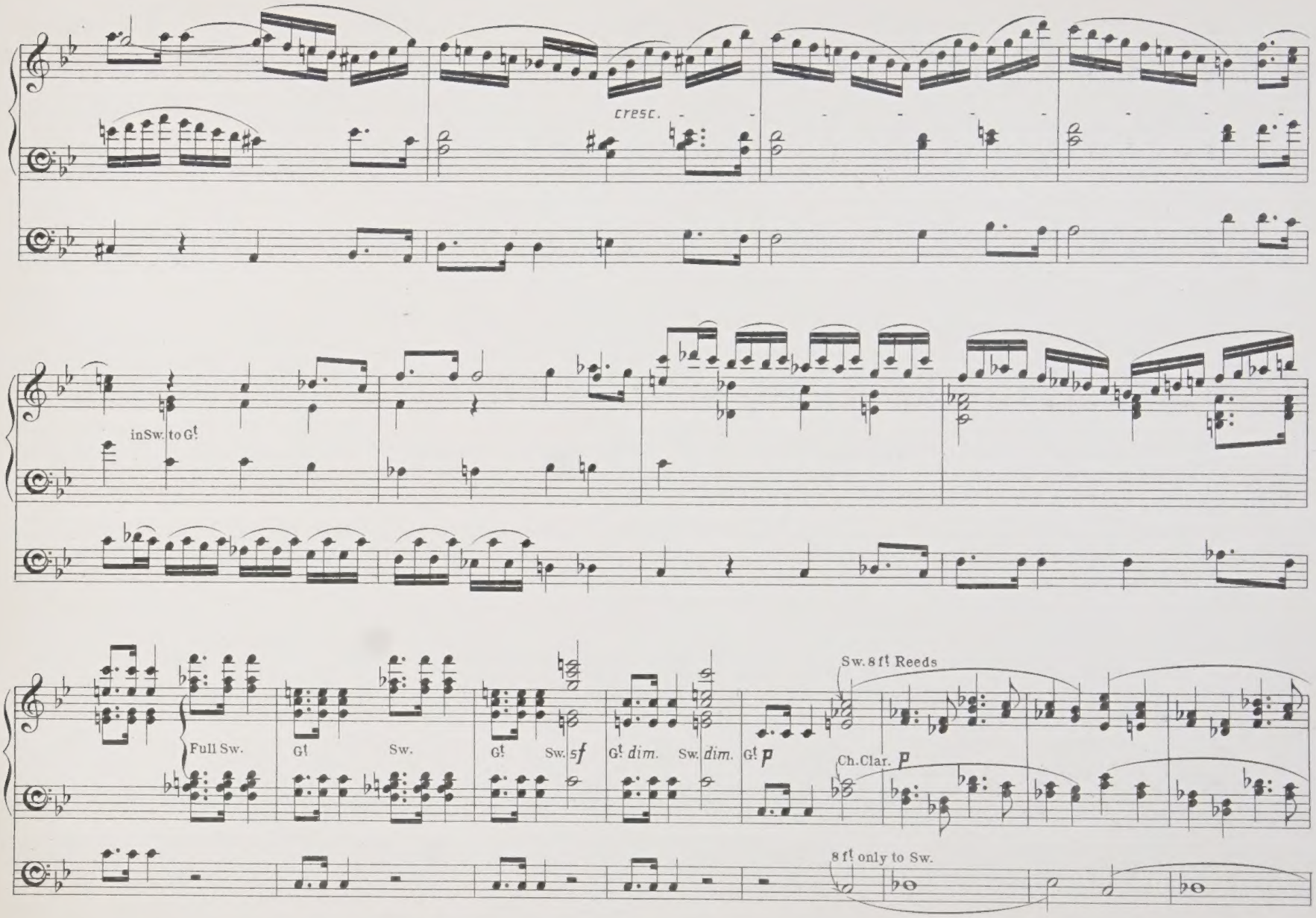
F. Mendelssohn-Bartholdy, Op. 52.

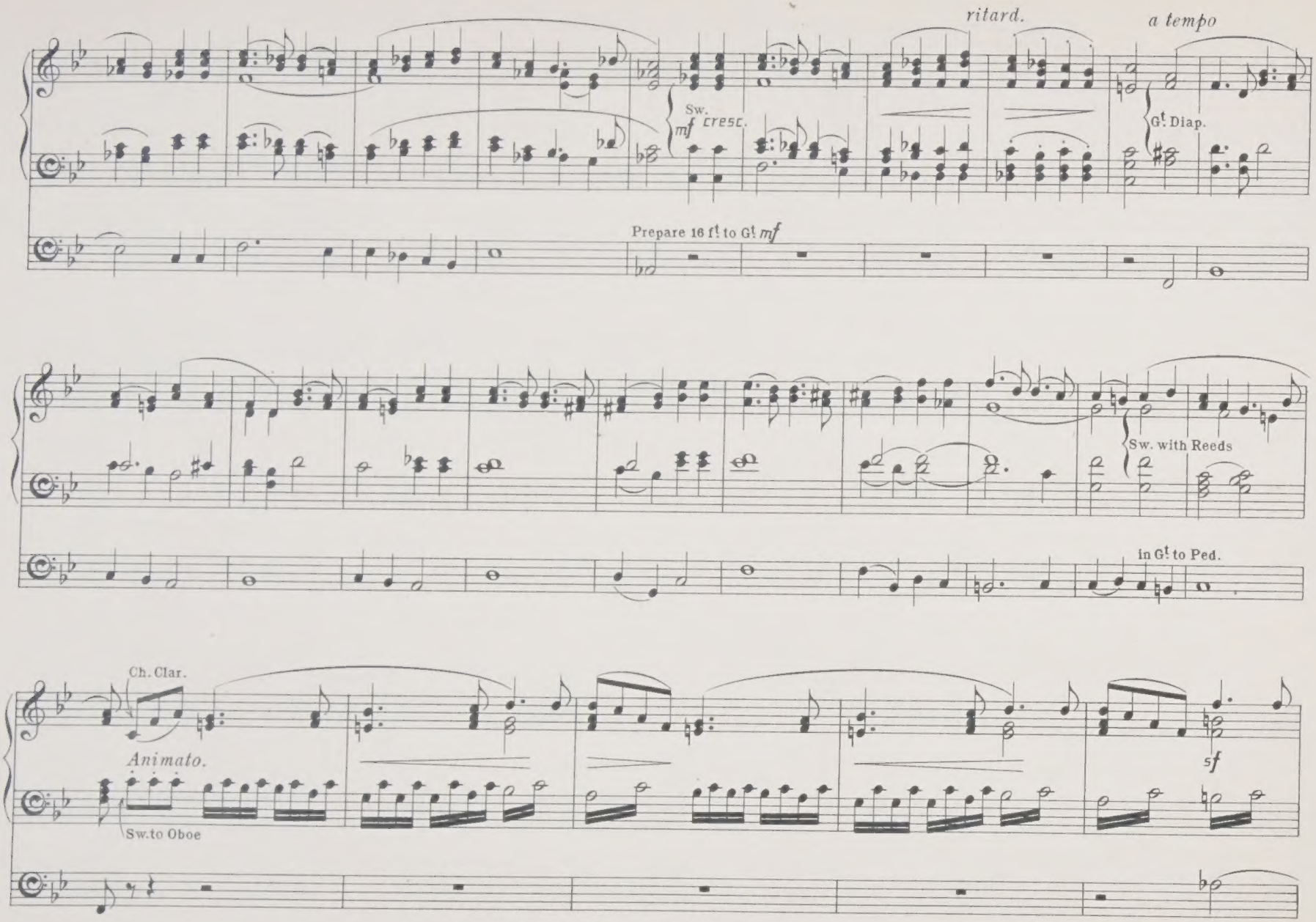


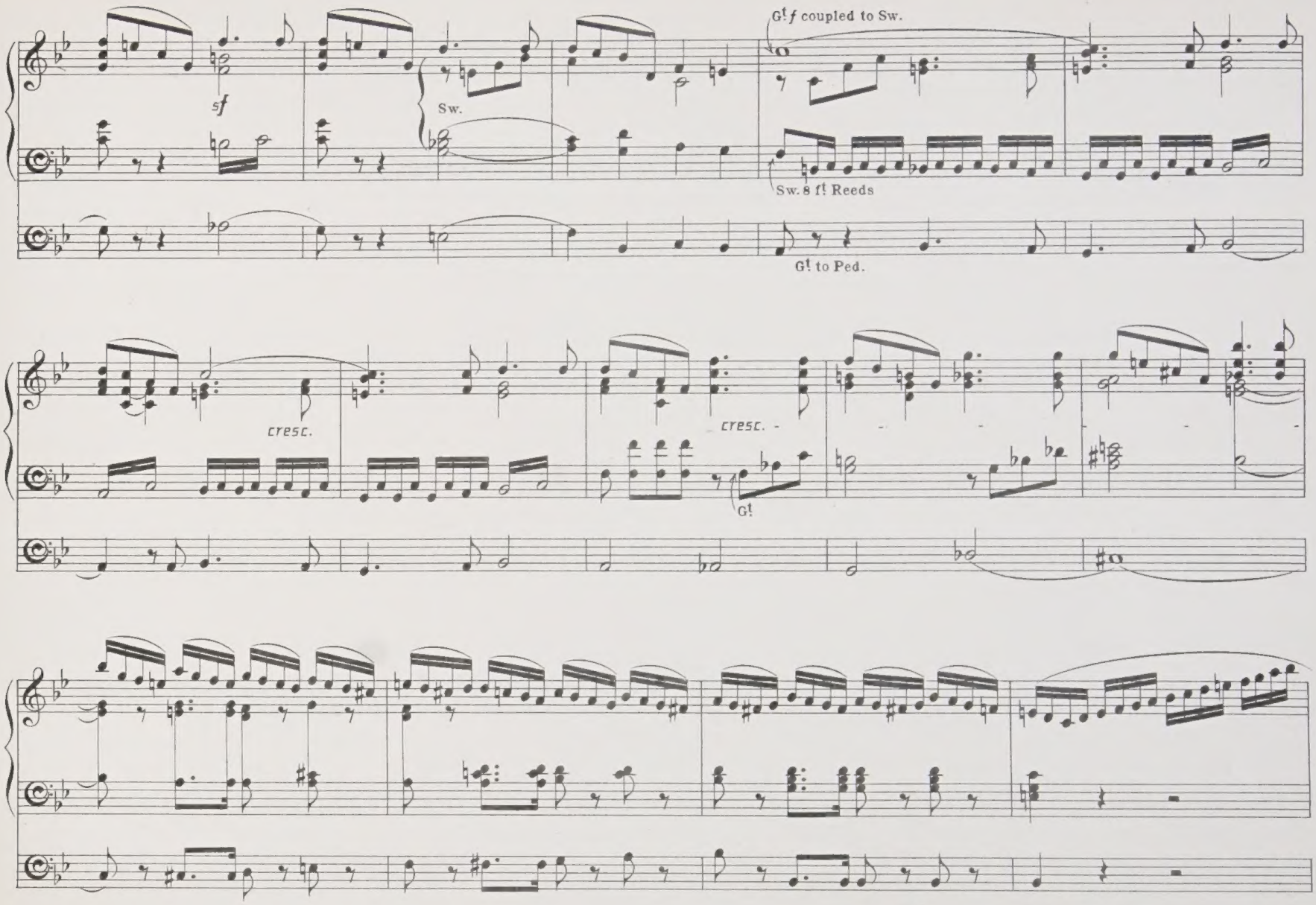

Allegro. ♩= 160.
G! 8 & 4 ft
Full Sw.
Sw. to Oboe
G!
cresc.
Sw.
f
p
f
p
cresc.
add Reeds
reduce to Oboe
add Reeds
reduce to Oboe
add Reeds

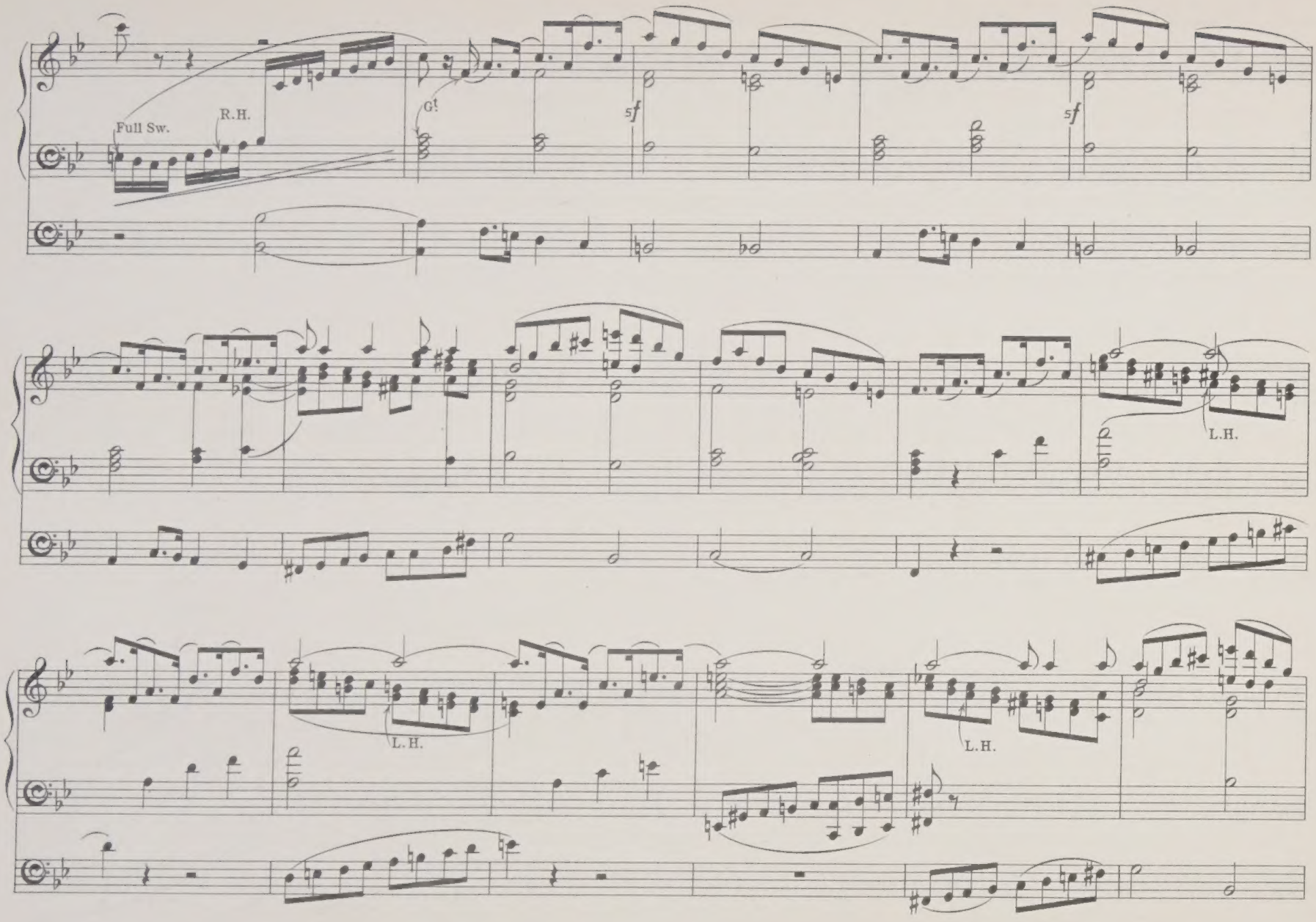

G! f
cresc.
G! 8 & 4 ft
Sw. with Oboe
G! both hands
cresc.
L.H.
f coupled to Full Sw.

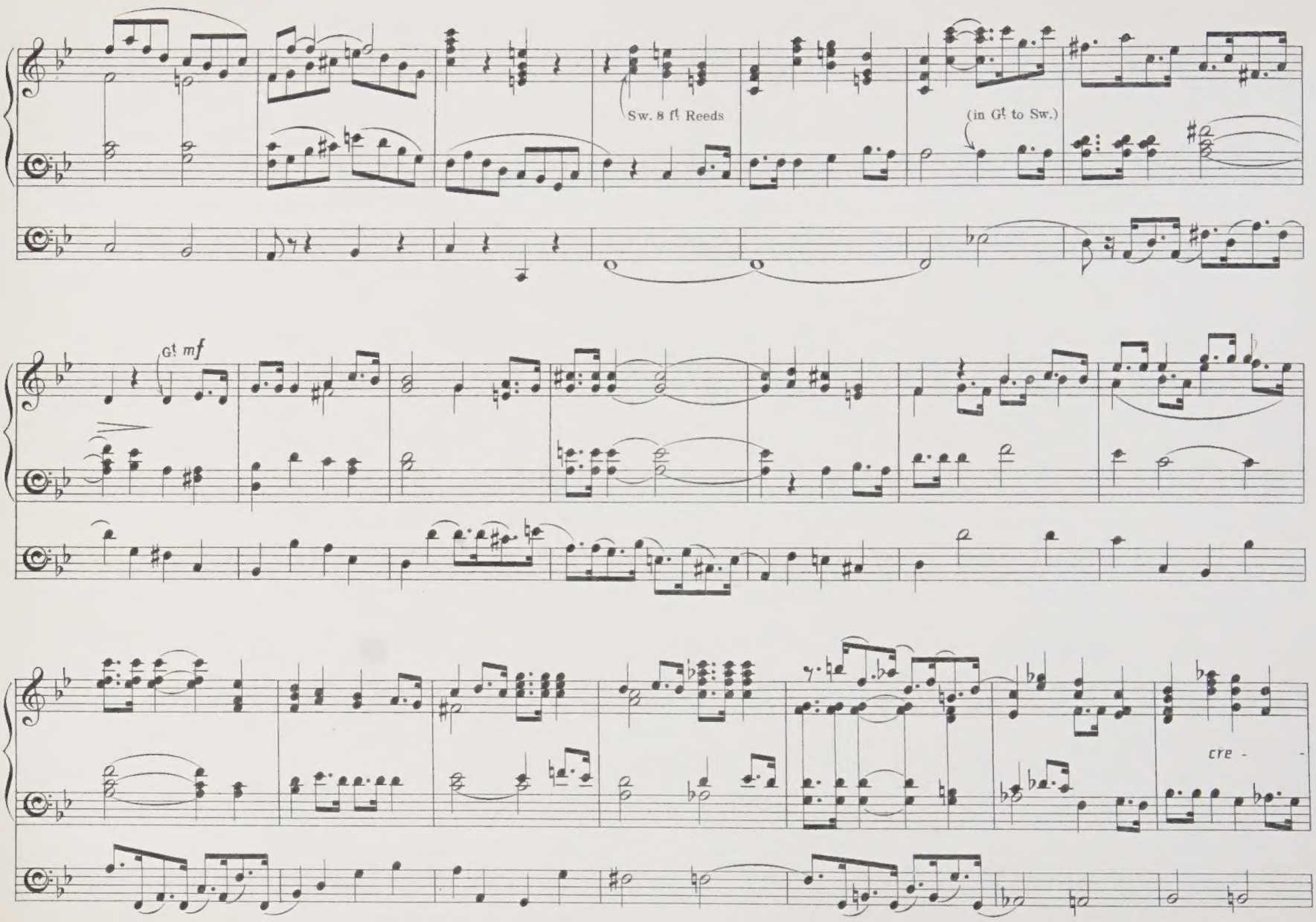

Full Ped. Organ
Reduce Ped. Organ

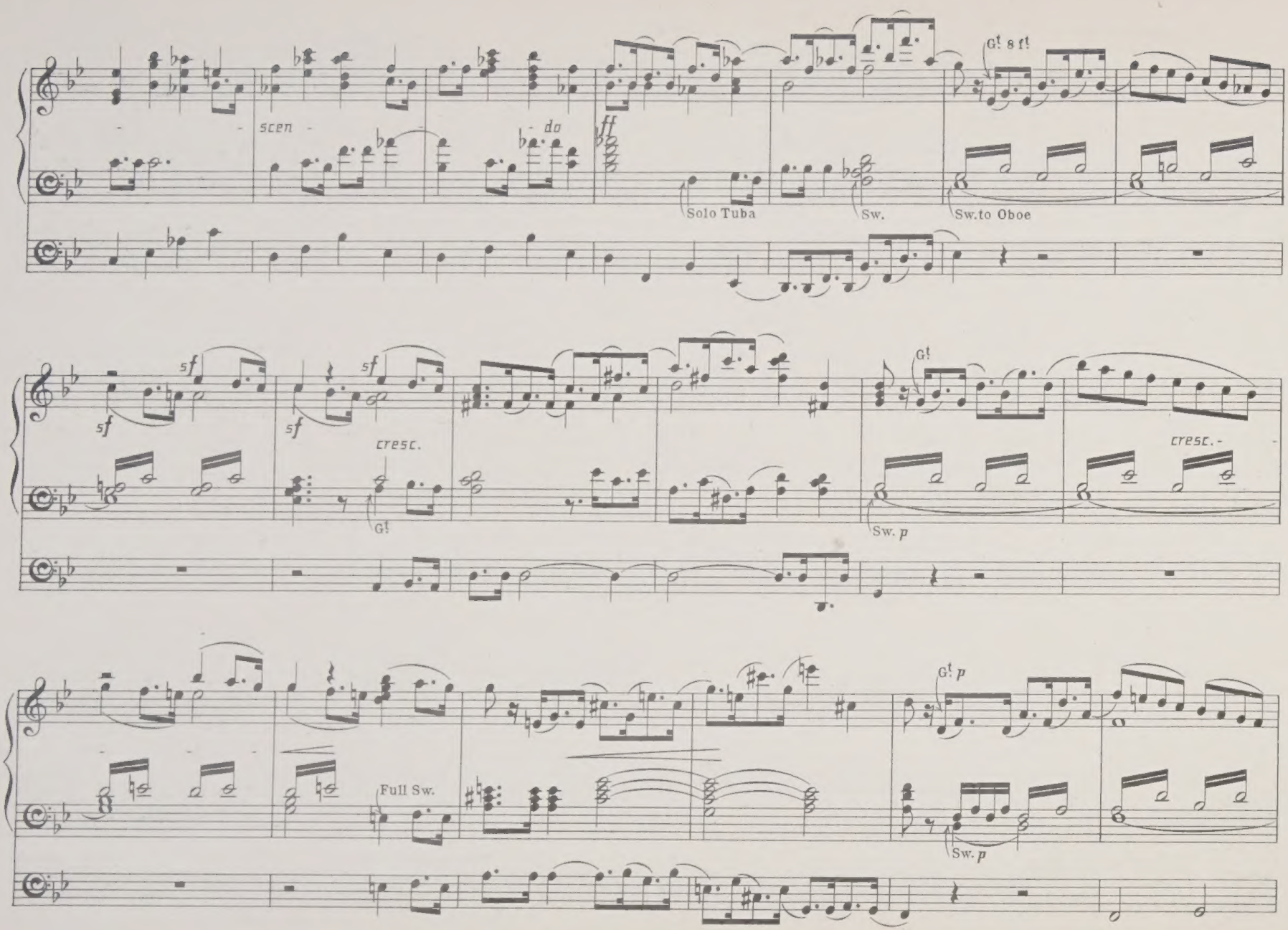

cresc.
in Sw. to G!
Full Sw.
G!
Sw.
G!
Sw. sf
G! dim.
Sw. dim.
G! p
Sw. 8 f! Reeds
Ch. Clar. p
8 f! only to Sw.

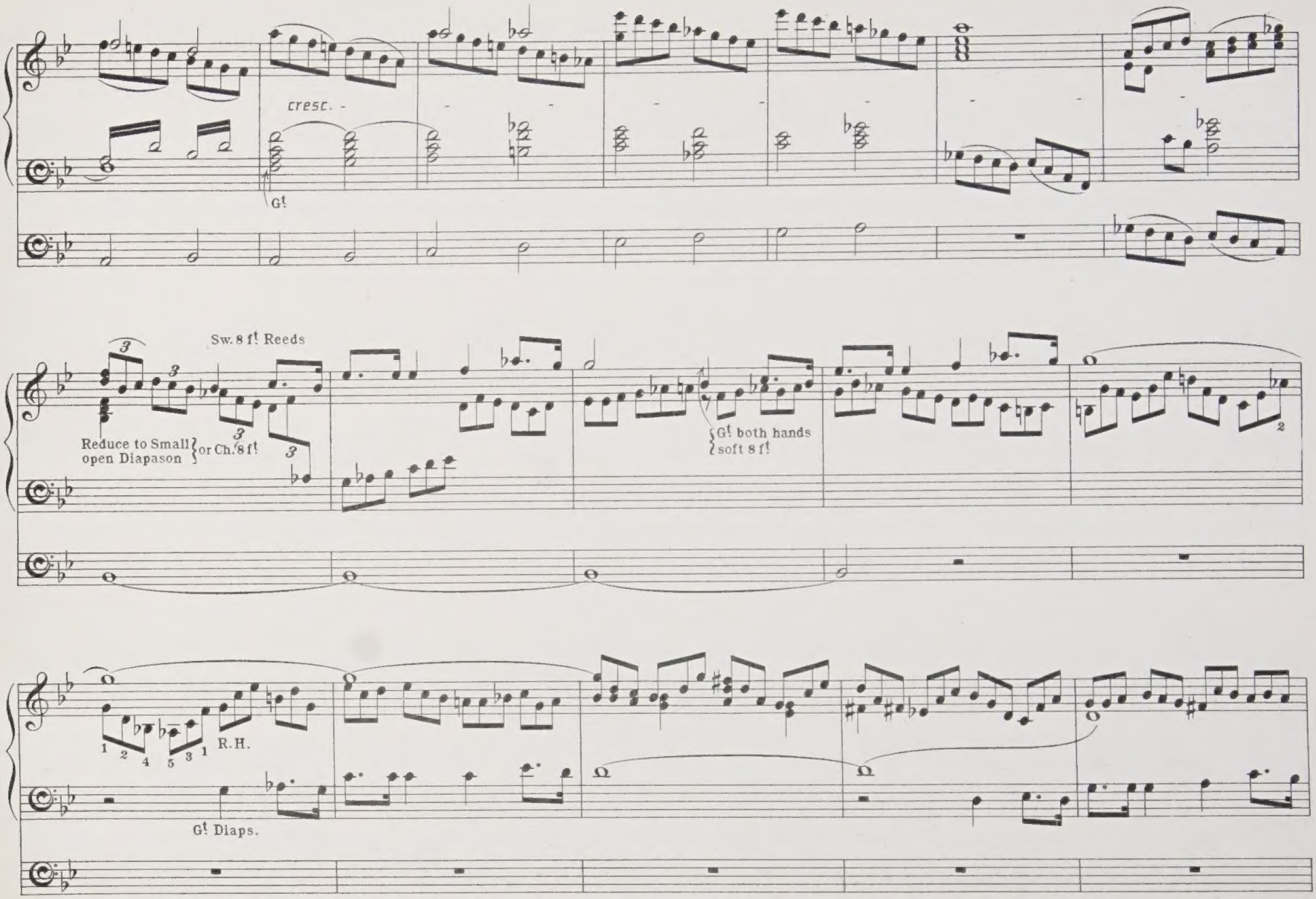

ritard.
a tempo
Sw.
mf cresc.
G! Diap.
Prepare 16 f! to G! mf
Sw. with Reeds
in G! to Ped.
Ch. Clar.
Animato.
Sw. to Oboe
sf

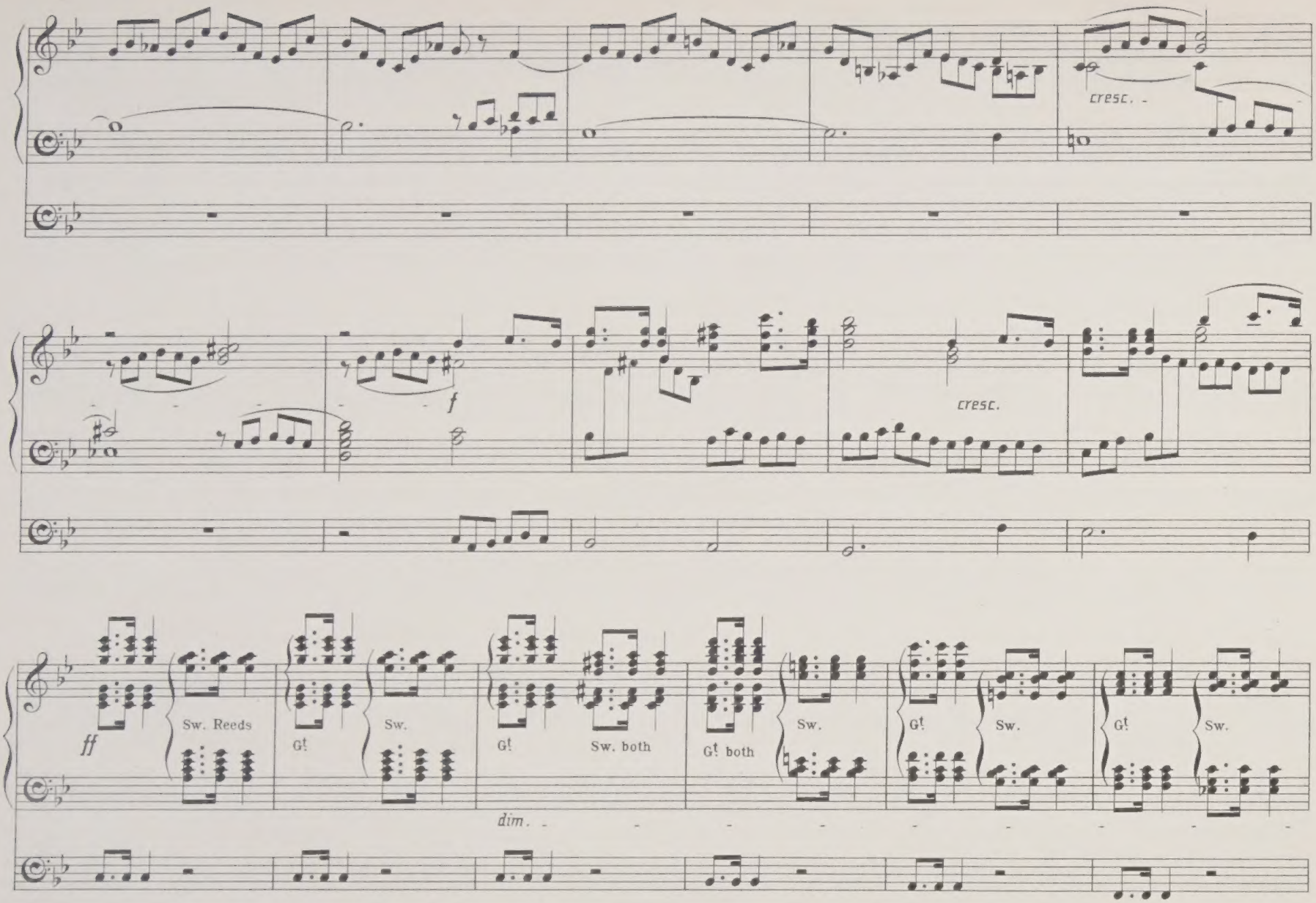

G! f coupled to Sw.
sf
Sw.
Sw. 8 f! Reeds
G! to Ped.
cresc.
cresc.
G!

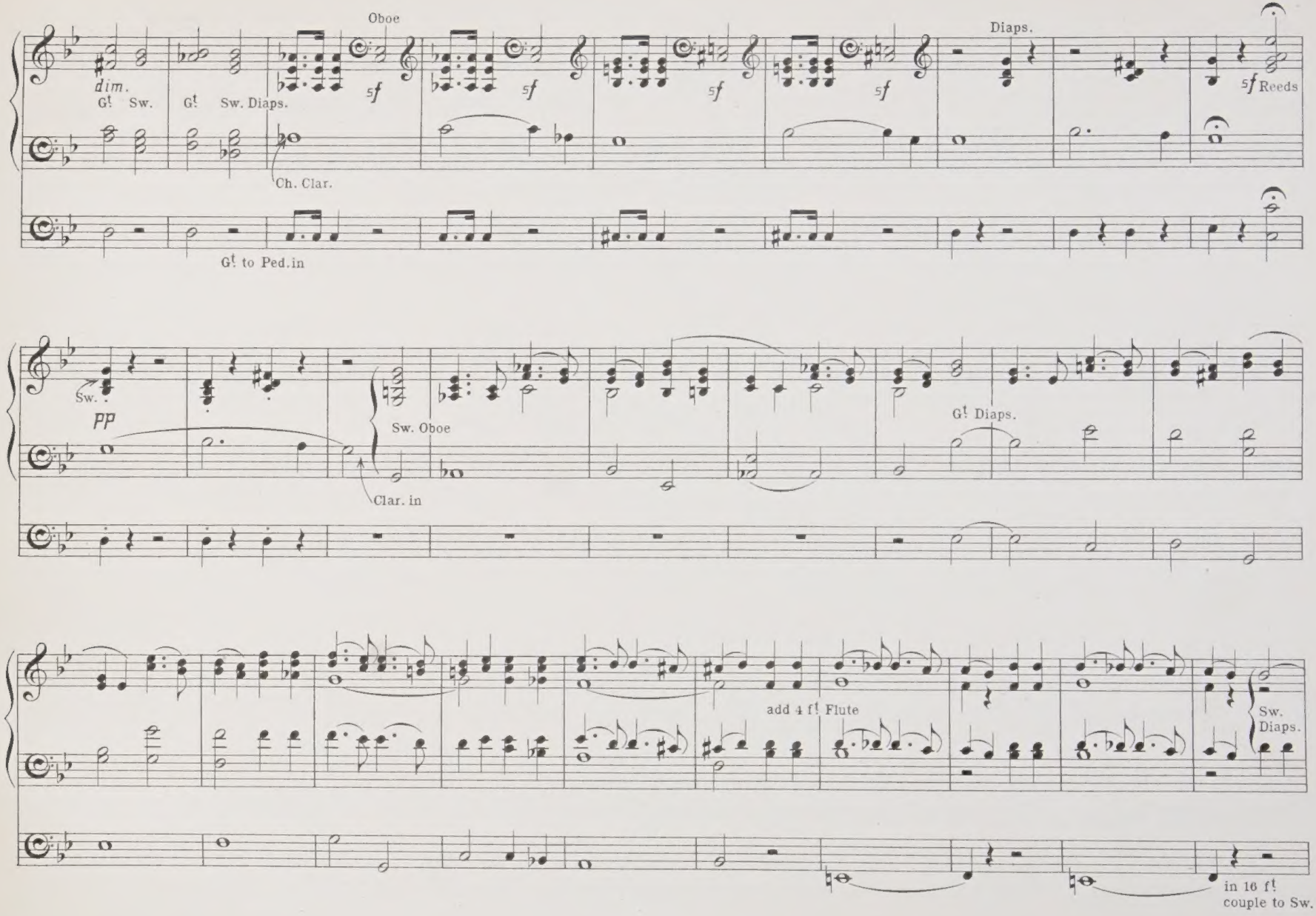

Full Sw.
R.H.
G!
sf
sf
L.H.
L.H.
L.H.

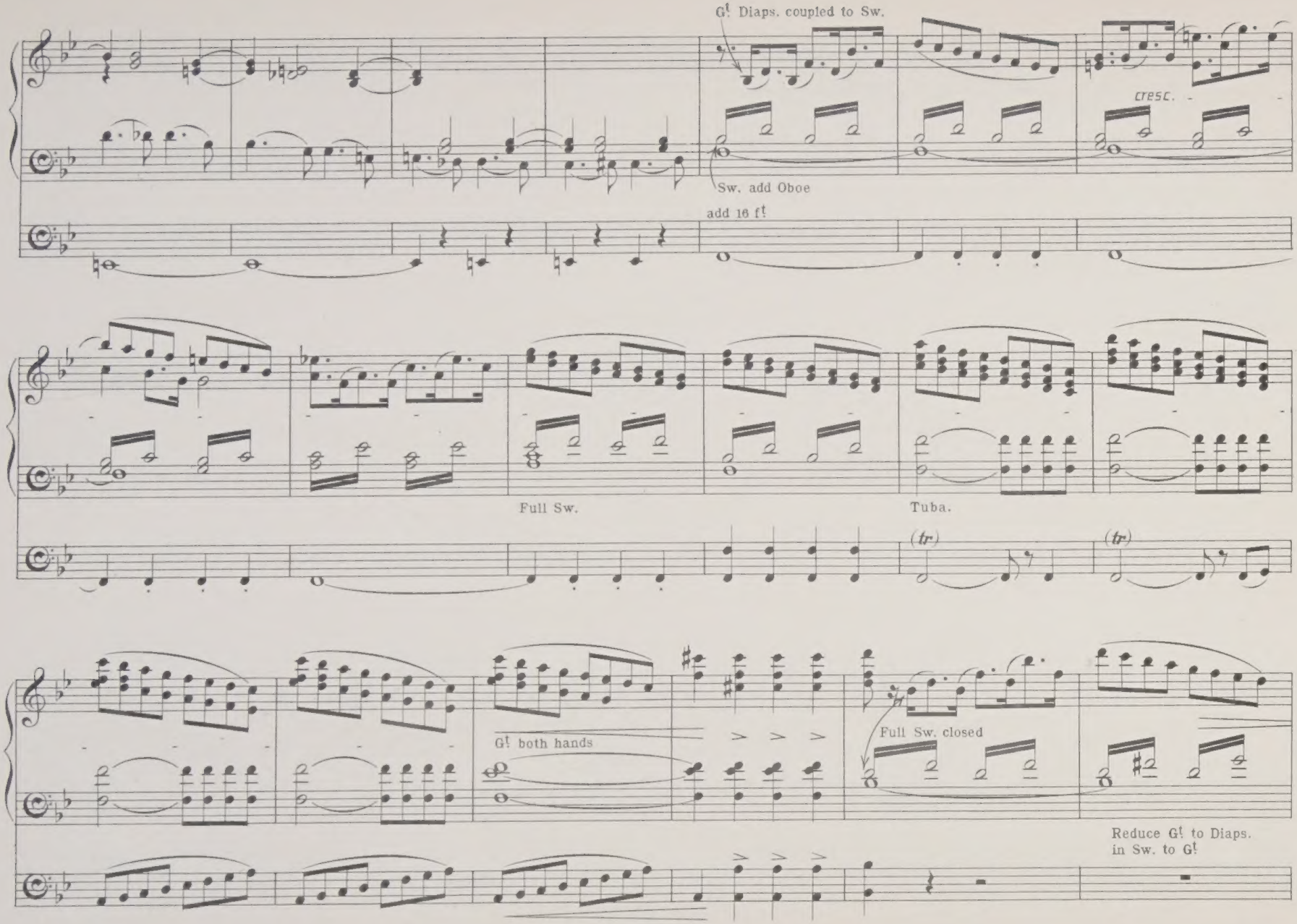

Sw. 8 ft Reeds
(in Gt to Sw.)
Gt mf
cre -

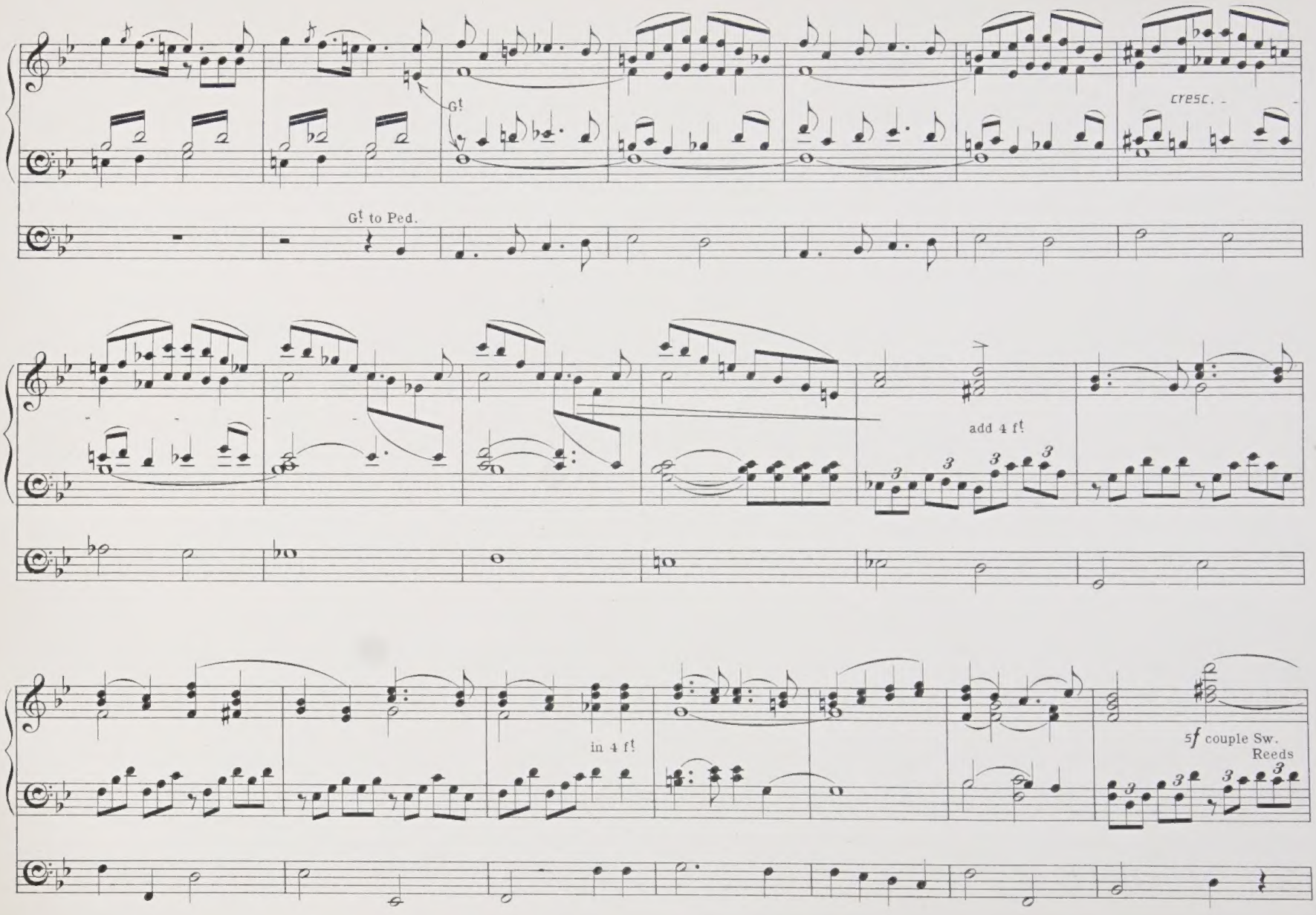

scen -
- do
ff
Solo Tuba
Sw.
G! 8 f!
Sw.to Oboe
sf
sf
sf
sf
cresc.
G!
G!
Sw. p
cresc.
Full Sw.
G! p
Sw. p

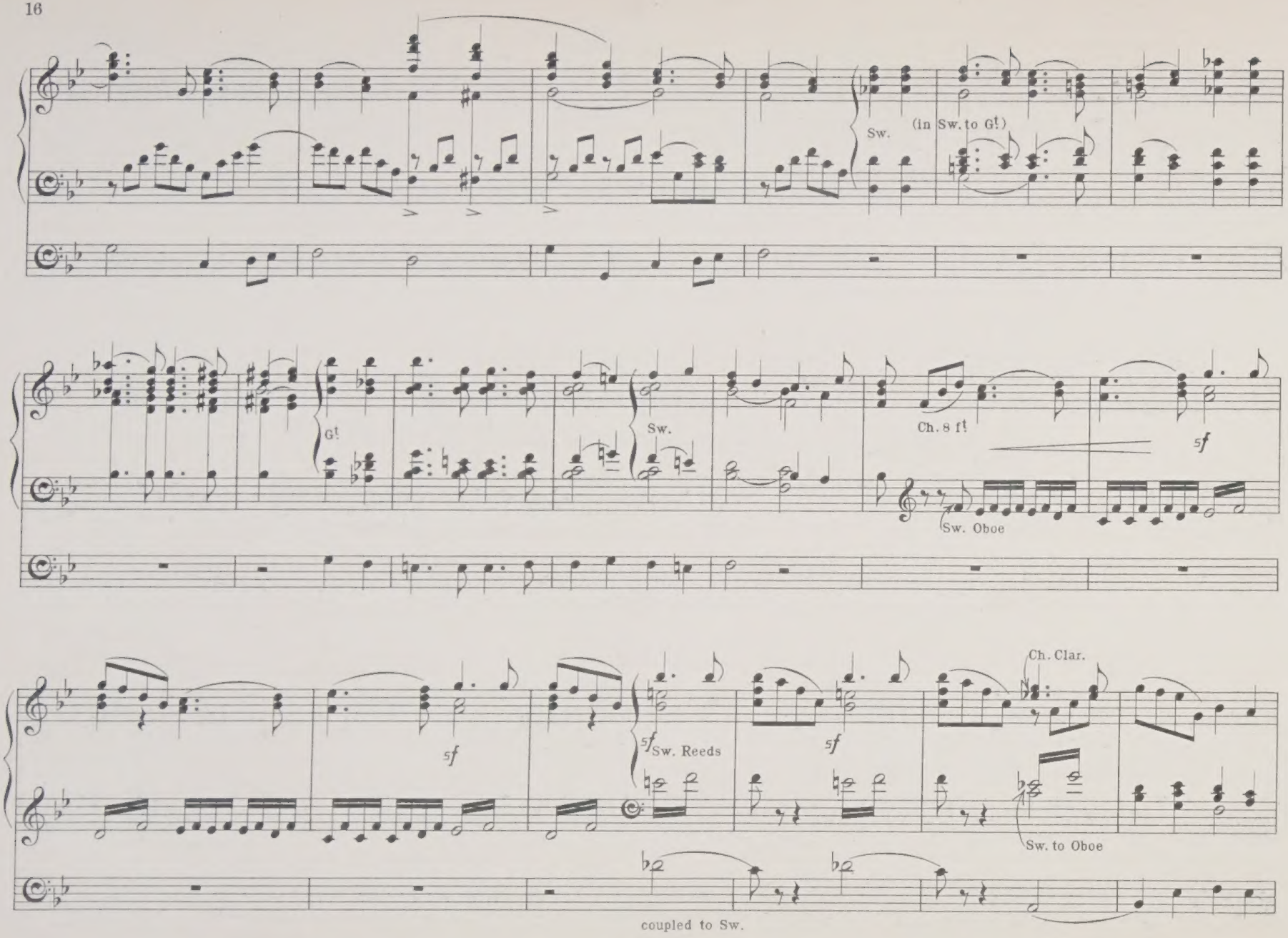

cresc.
G!
Sw. 8 f! Reeds
Reduce to Small open Diapason
or Ch. 8 f!
G! both hands soft 8 f!
R.H.
G! Diaps.

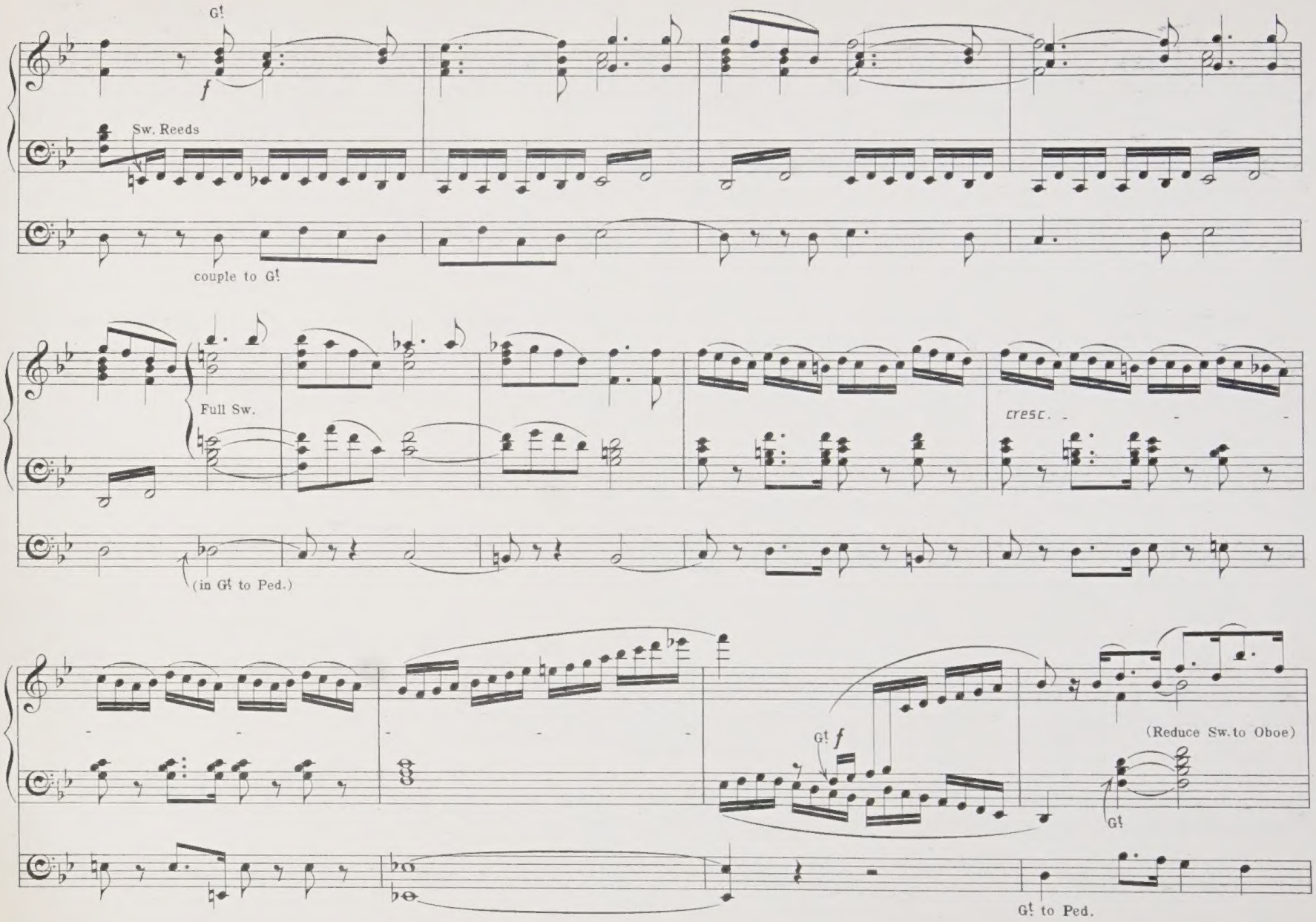

cresc.
f
cresc.
ff
Sw. Reeds
G!
Sw.
G!
Sw. both
G! both
Sw.
G!
Sw.
G!
Sw.
dim.

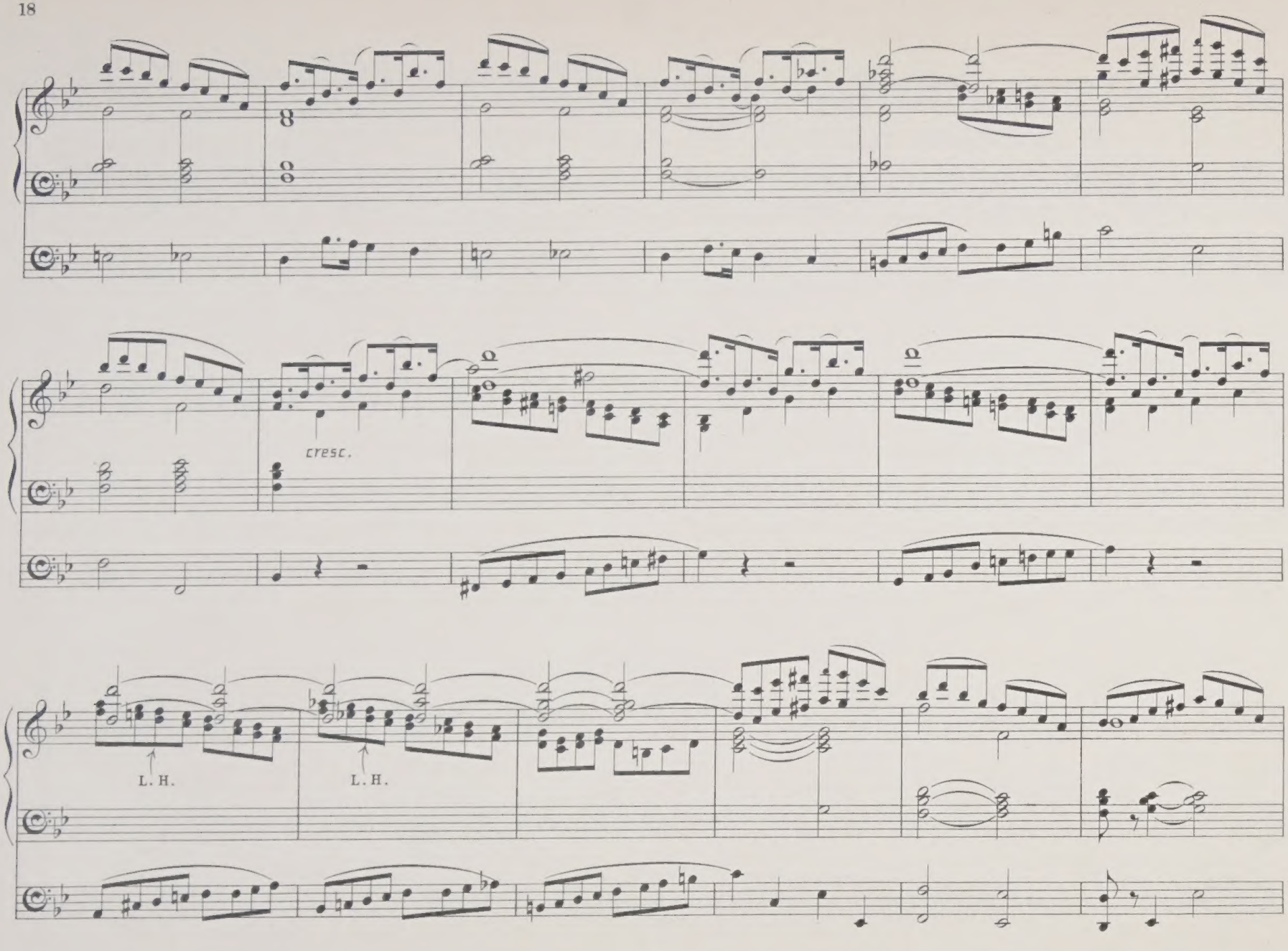

Oboe
Diaps.
dim.
G! Sw.
G! Sw. Diaps.
sf
Reeds
Ch. Clar.
G! to Ped.in
Sw.
PP
Sw. Oboe
Clar. in
G! Diaps.
add 4 f! Flute
Sw.
Diaps.
in 16 f!
couple to Sw.

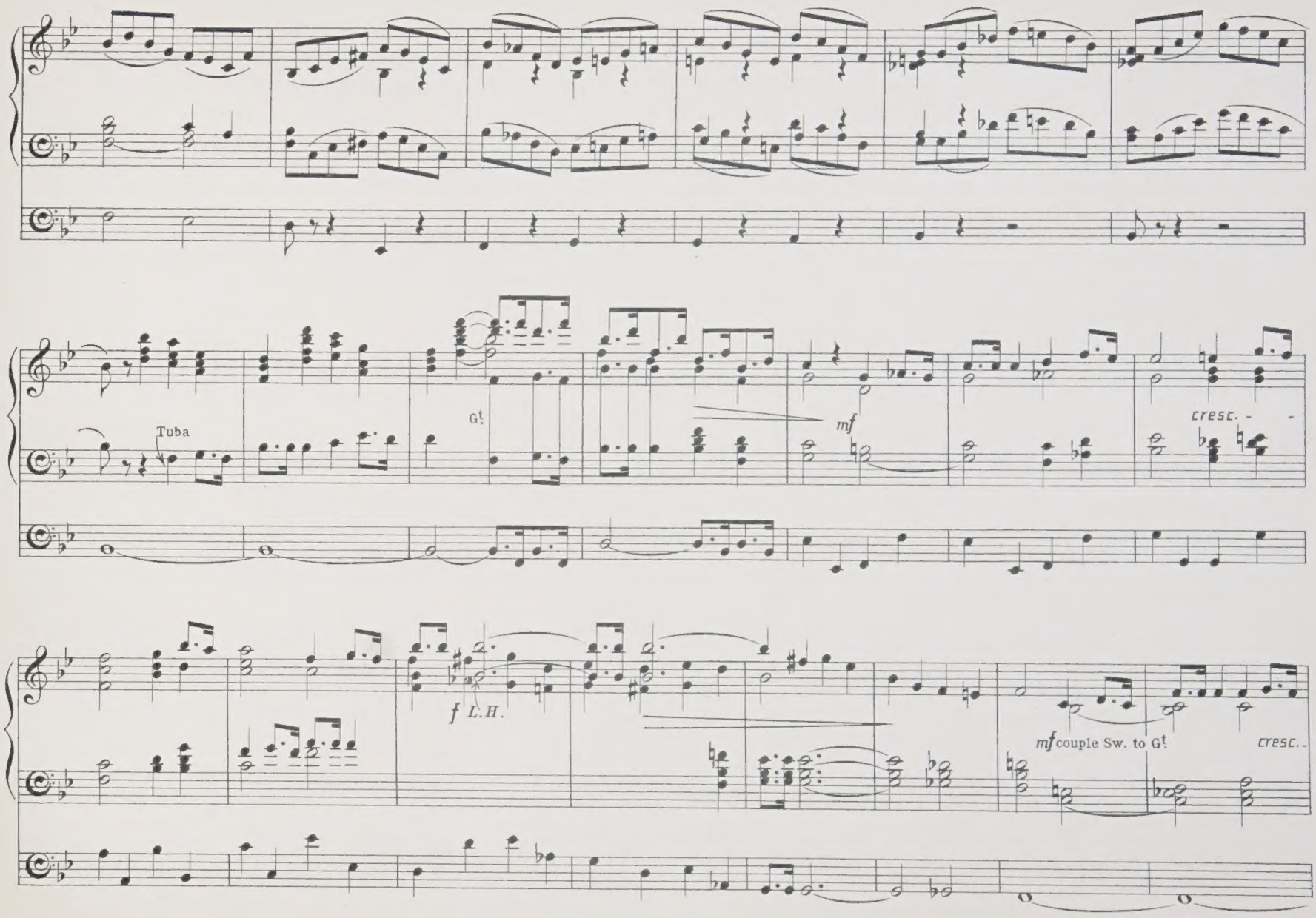

G! Diaps. coupled to Sw.
cresc.
Sw. add Oboe
add 16 ft
Full Sw.
Tuba.
G! both hands
Full Sw. closed
Reduce G! to Diaps.
in Sw. to G!

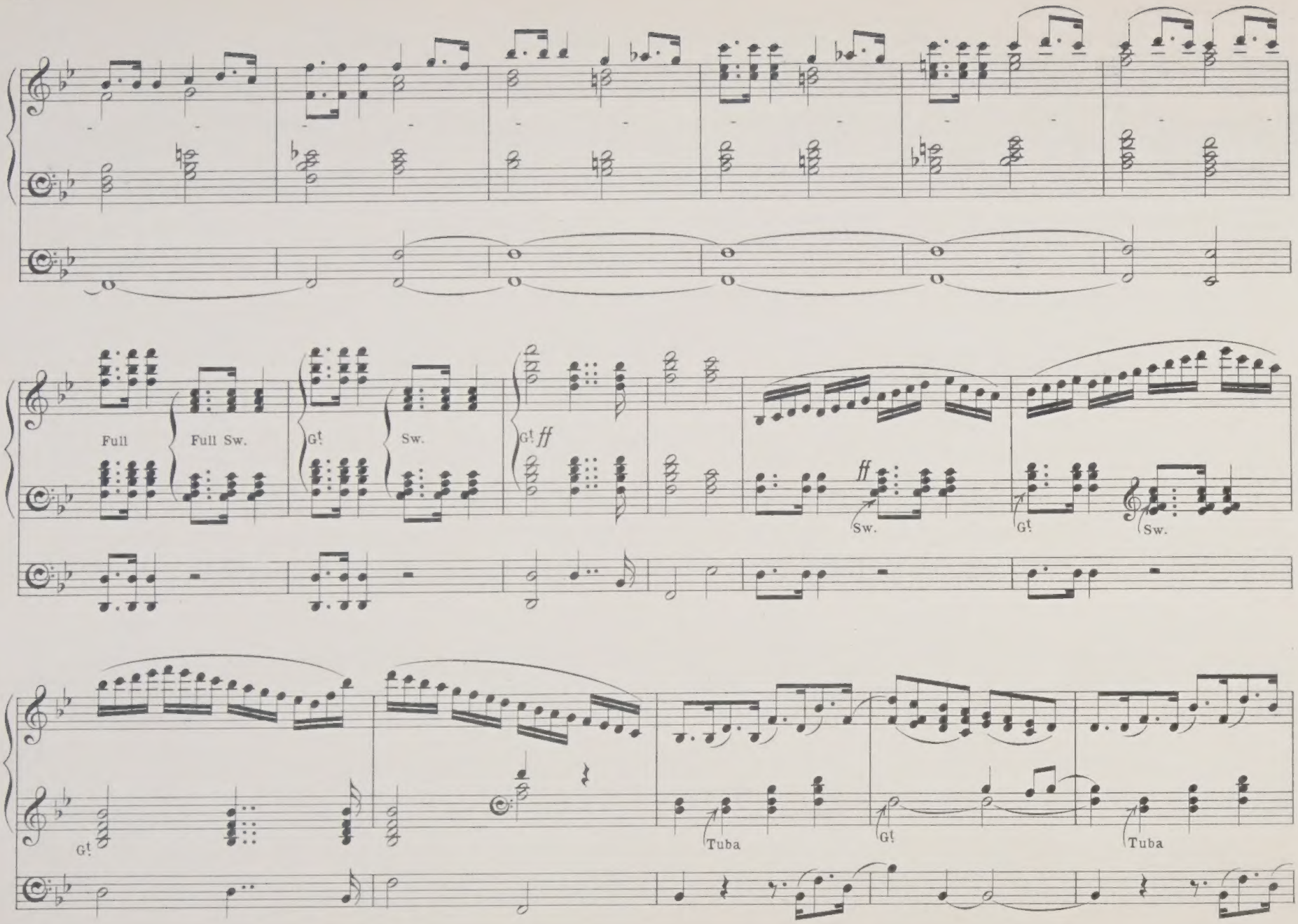

G! to Ped.
G!
cresc.
add 4 f!
in 4 f!
5f couple Sw.
Reeds

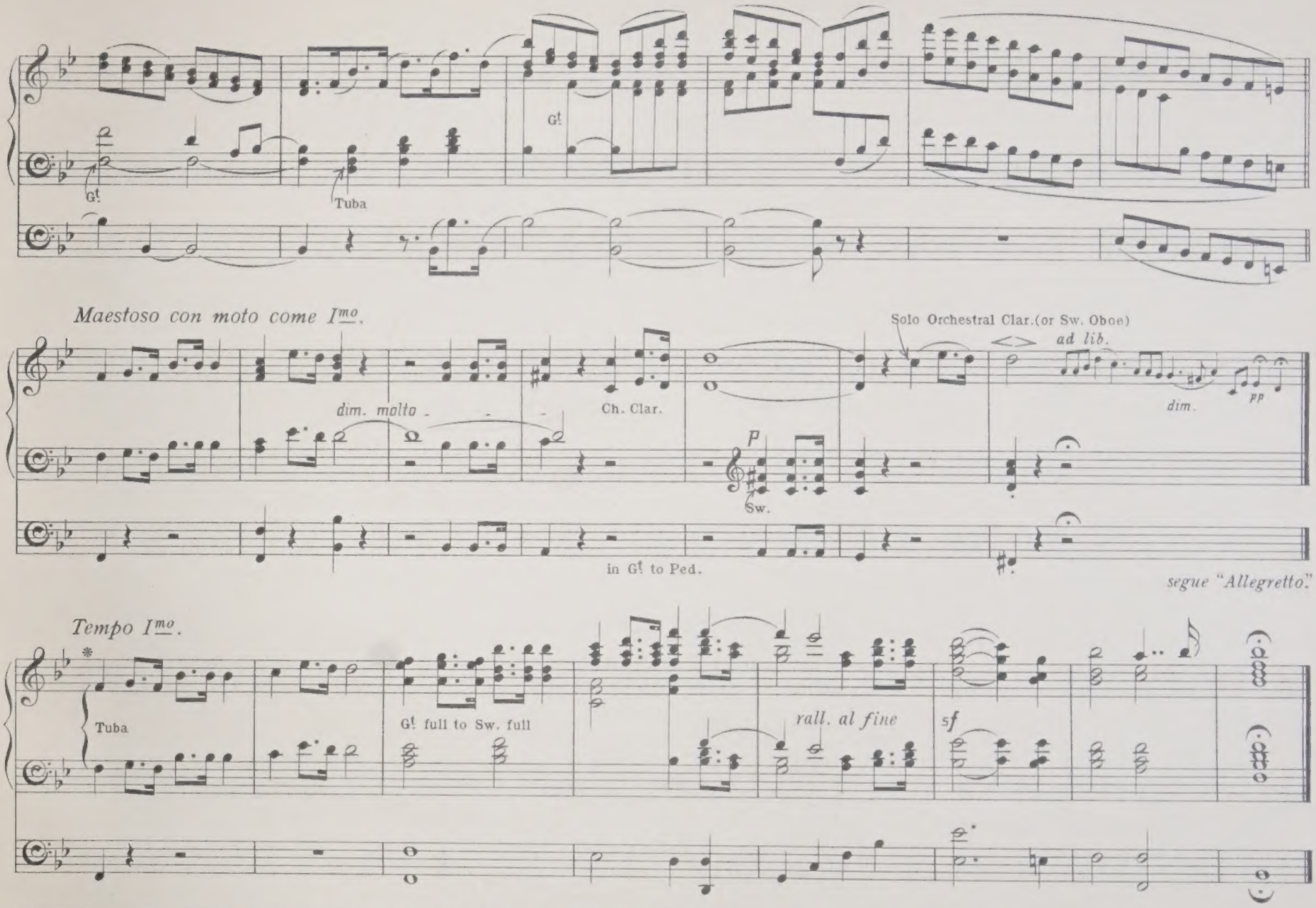

Sw.
(in Sw. to G!)
G!
Sw.
Ch. 8 ft
Sw. Oboe
5f
Ch. Clar.
5f
5f Sw. Reeds
5f
Sw. to Oboe
coupled to Sw.


G!
f
Sw. Reeds
couple to G!
Full Sw.
(in G! to Ped.)
cresc.
G! f
(Reduce Sw. to Oboe)
G!
G! to Ped.


cresc.
L. H.
L. H.


Tuba
G!
mf
cresc.
f L.H.
mf couple Sw. to G!
cresc.


Full
Full Sw.
G!
Sw.
G! ff
ff
Sw.
G!
Sw.
G!
Tuba
G!
Tuba



* N. B. This ending (in place of the previous seven bars) is suggested by the Arranger to be used, when the movement is played alone.

W. A. C. C.

LONDON: NOVELLO & Co
Engravers & Printers

THE ORGAN WORKS OF J. S. BACH,

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

Book I.—EIGHT SHORT PRELUDES AND FUGUES **2 6**

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO **3 0**

The second book is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA **3 0**

The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL **3 0**

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL **3 0**

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES **3 0**

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

Book VII.—PRELUDES AND FUGUES **3 0**

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES **3 0**

The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES **3 0**

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES **3 0**

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ. (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS **3 0**

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major. No. 2 in A minor; No. 3 in C major. No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. **3 0**

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Organ Arrangements

EDITED BY

GEORGE C. MARTIN

Organist of St. Paul's Cathedral.

			Arranged by	
1.	SLOW MOVEMENT (Pianoforte Quintet)	SCHUMANN	G. C. Martin	1/6
	MINUET (Twelve Menuets for Orchestra)	BEETHOVEN		
2.	ANDANTE (Pianoforte Sonata, Op. 147)	SCHUBERT	G. C. Martin	1/6
	LARGO	HANDEL		
	AS PANTS THE HART ("Calvary")	SPOHR		
3.	AGNUS DEI (Mass in G)	SCHUBERT	G. C. Martin	1/-
	OVERTURE ("Acis and Galatea")	HANDEL		
	ALBUMBLÄTTER (No. 1)	SCHUMANN		
4.	ADAGIO (Sonata, Op. 2, No. 1)	BEETHOVEN	G. C. Martin	1/6
	THE CAT'S FUGUE	SCARLATTI		
	ALBUMBLÄTTER (No. 5)	SCHUMANN		
5.	ROMANZE and SCHERZO (Fourth Symphony)	SCHUMANN	G. C. Martin	1/6
	AIR (Overture (or Suite) in D)	BACH		
6.	ALLEGRO (Quartet, Op. 18, No. 2)	BEETHOVEN	G. C. Martin	1/6
	MENUETTO (Pianoforte Sonata, Op. 122)	SCHUBERT		
7.	EIA MATER ("Stabat Mater")	DVOŘÁK	G. C. Martin	1/6
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8.	MINUET and ALLEGRO	HANDEL	B. Luard Selby	1/6
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11.	ADAGIO IN B MINOR	MOZART	A. W. Marchant	1/-
12.	ADAGIO (Sextet, Op. 81)	BEETHOVEN	A. B. Plant	1/-
13.	IN ELYSIUM ("Orphée")	GLUCK	E. J. Bellerby	1/-
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16.	BRIDAL CHORUS ("Lohengrin")	WAGNER	W. Creser	1/-
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20.	MODERATO (1st Movement, Sonata, Op. 42)	SCHUBERT	Arthur B. Plant	2/-
21.	ANDANTE CON MOTO (Unfinished Symphony)	SCHUBERT	W. A. C. Cruickshank	2/-
22.	SLOW MOVEMENT IN A FLAT (3rd Symphony)	SCHUMANN	W. A. C. Cruickshank	1/-
23.	SOLEMN MARCH ("The Black Knight")	E. ELGAR	E. Elgar	1/-
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27.	WARUM?	SCHUMANN	A. W. Marchant	1/-
	LIEBESLIED	HENSELT		
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30.	ANDANTE IN C MINOR (Quartet)	SPOHR	A. W. Marchant	1/-
31.	ANDANTE IN A (Quartet in D)	MOZART	A. W. Marchant	1/-
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33.	MINUET (First Violoncello Suite)	BACH	A. W. Marchant	1/-
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44.	BASSO OSTINATO (Op. 5, No. 5)	A. ARENSKY	Burnham W. Horner	1/-
45.	IMPERIAL MARCH	E. ELGAR	G. C. Martin	2/-
46.	ALLEGRETTO ("Hymn of Praise" Symphony)	MENDELSSOHN	W. A. C. Cruickshank	1/6

No. **46.**

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G! Diaps. 8 & 16 f!
Sw. Reeds 8 & 16 f!
Ch. 8 f!
Ped. 16 f! (uncoupled.)

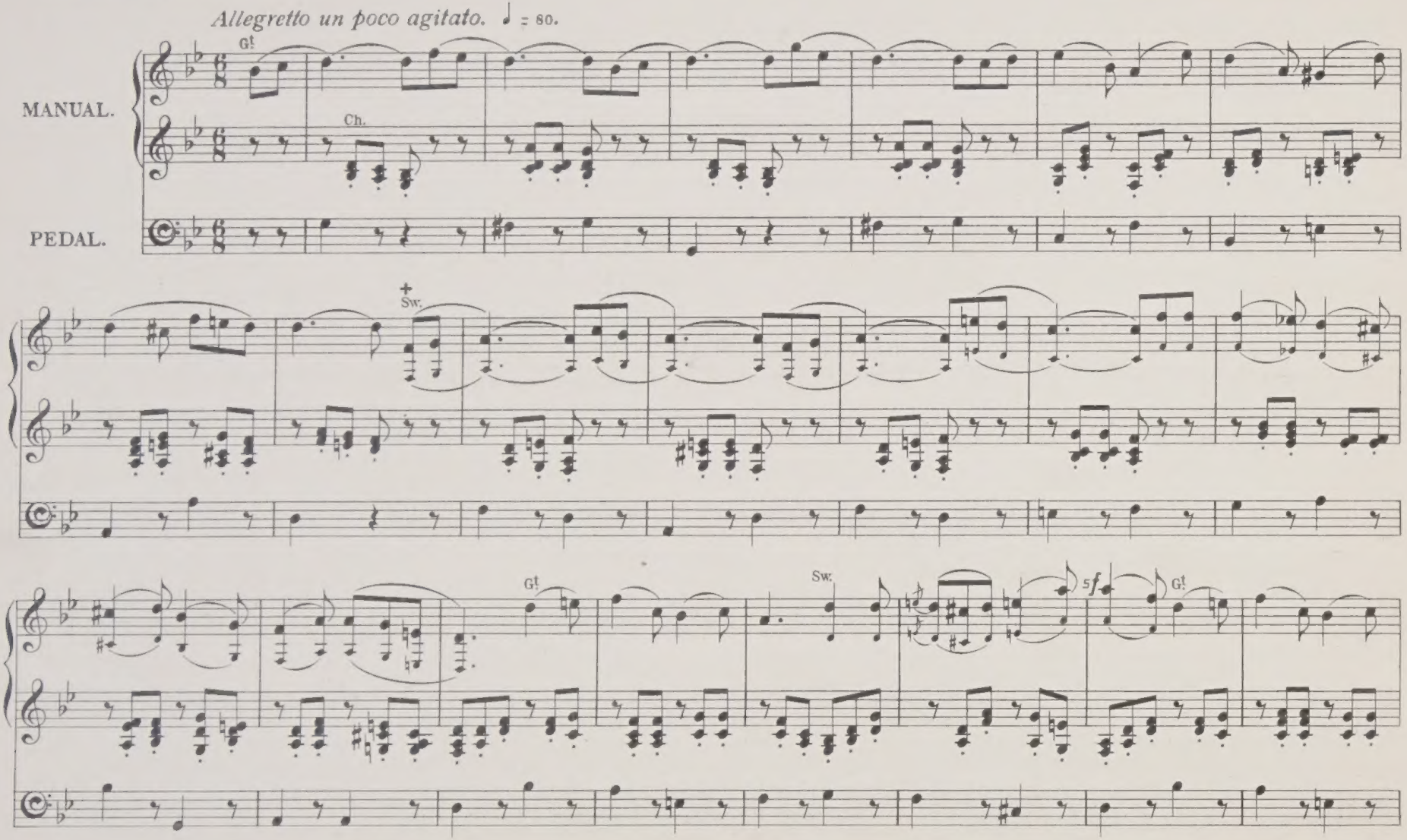
ALLEGRETTO

FROM THE "HYMN OF PRAISE" SYMPHONY

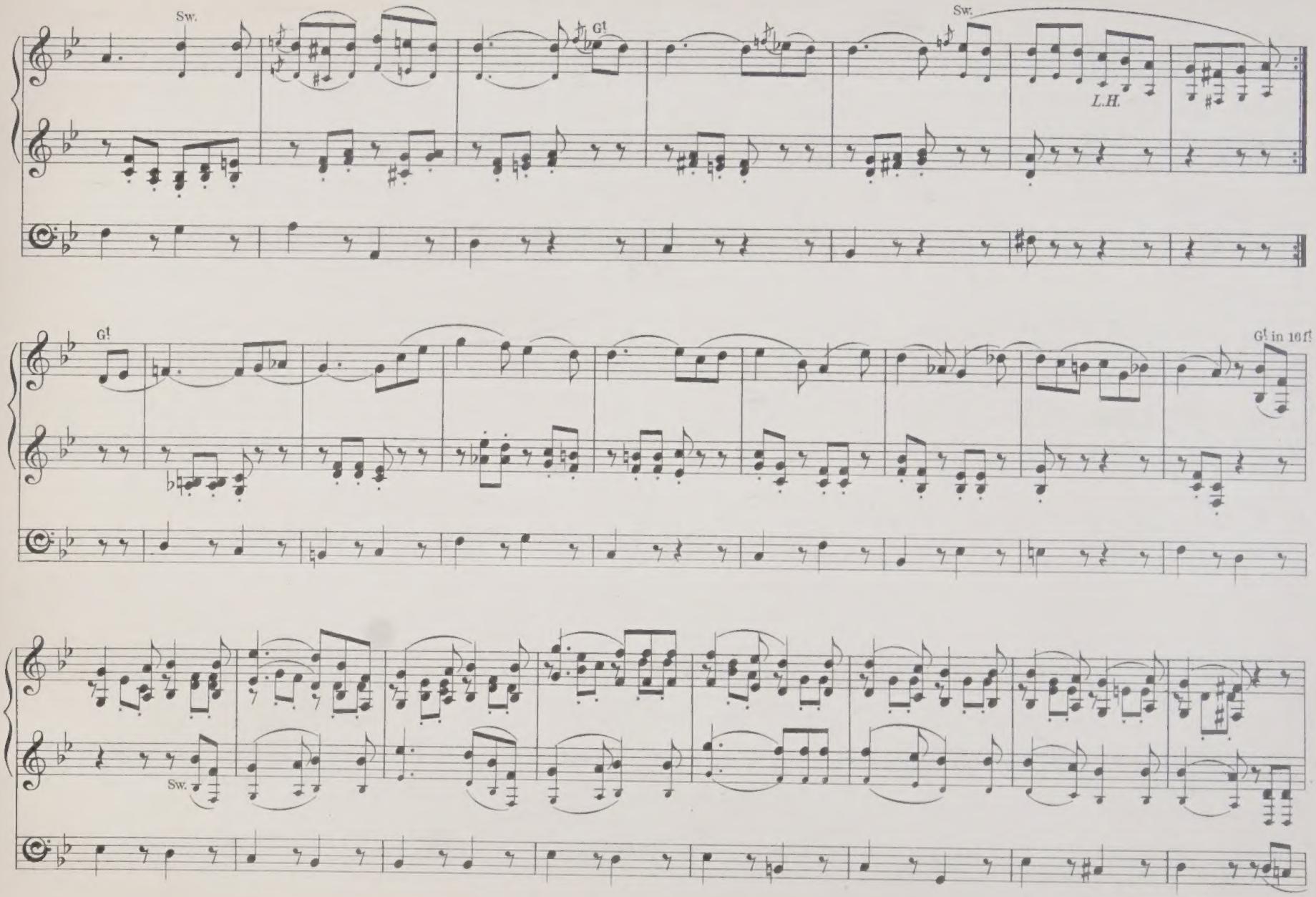
(SECOND MOVEMENT.)

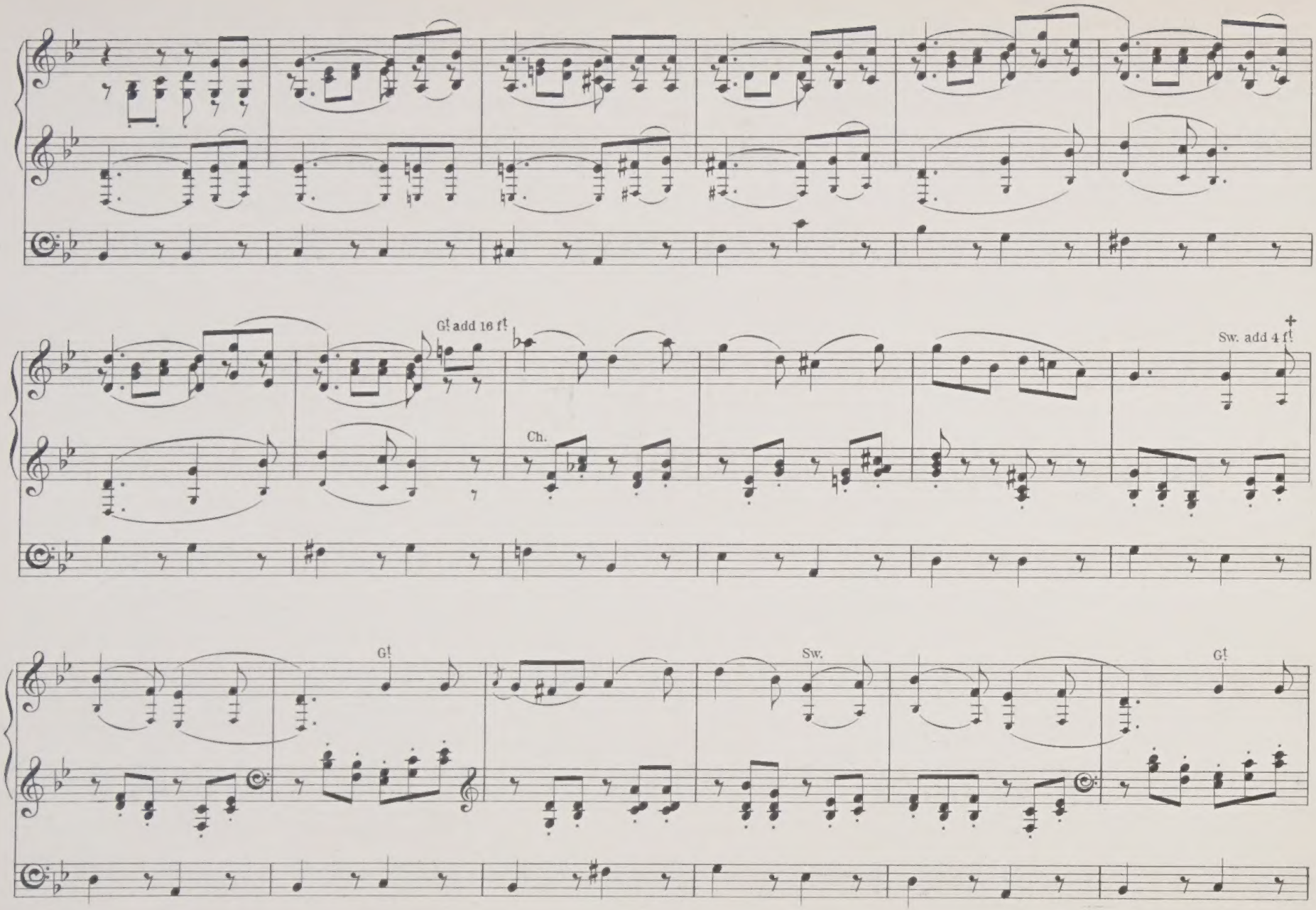
Arranged by W. A. C. Cruickshank.

F. Mendelssohn-Bartholdy, Op. 52.

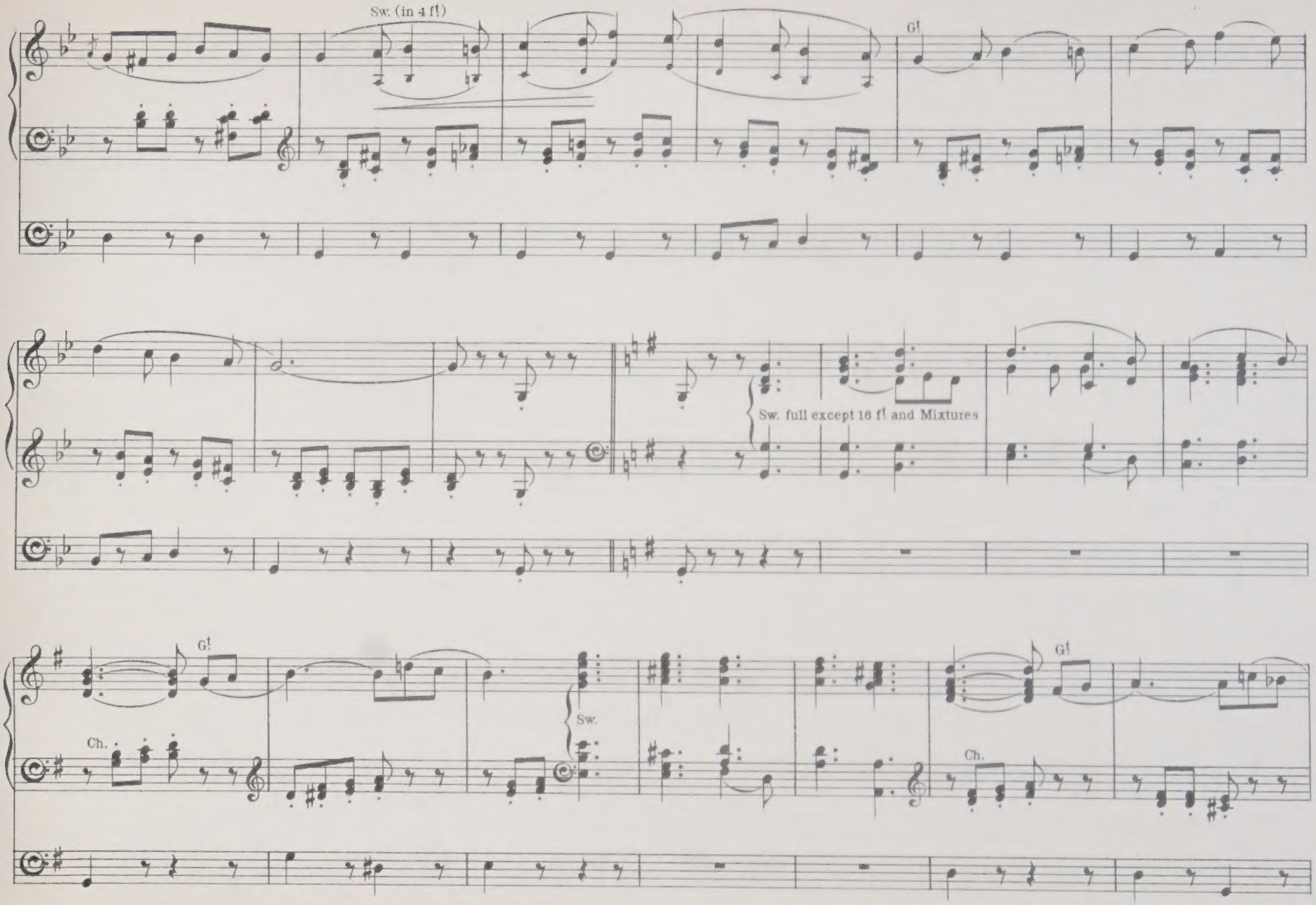


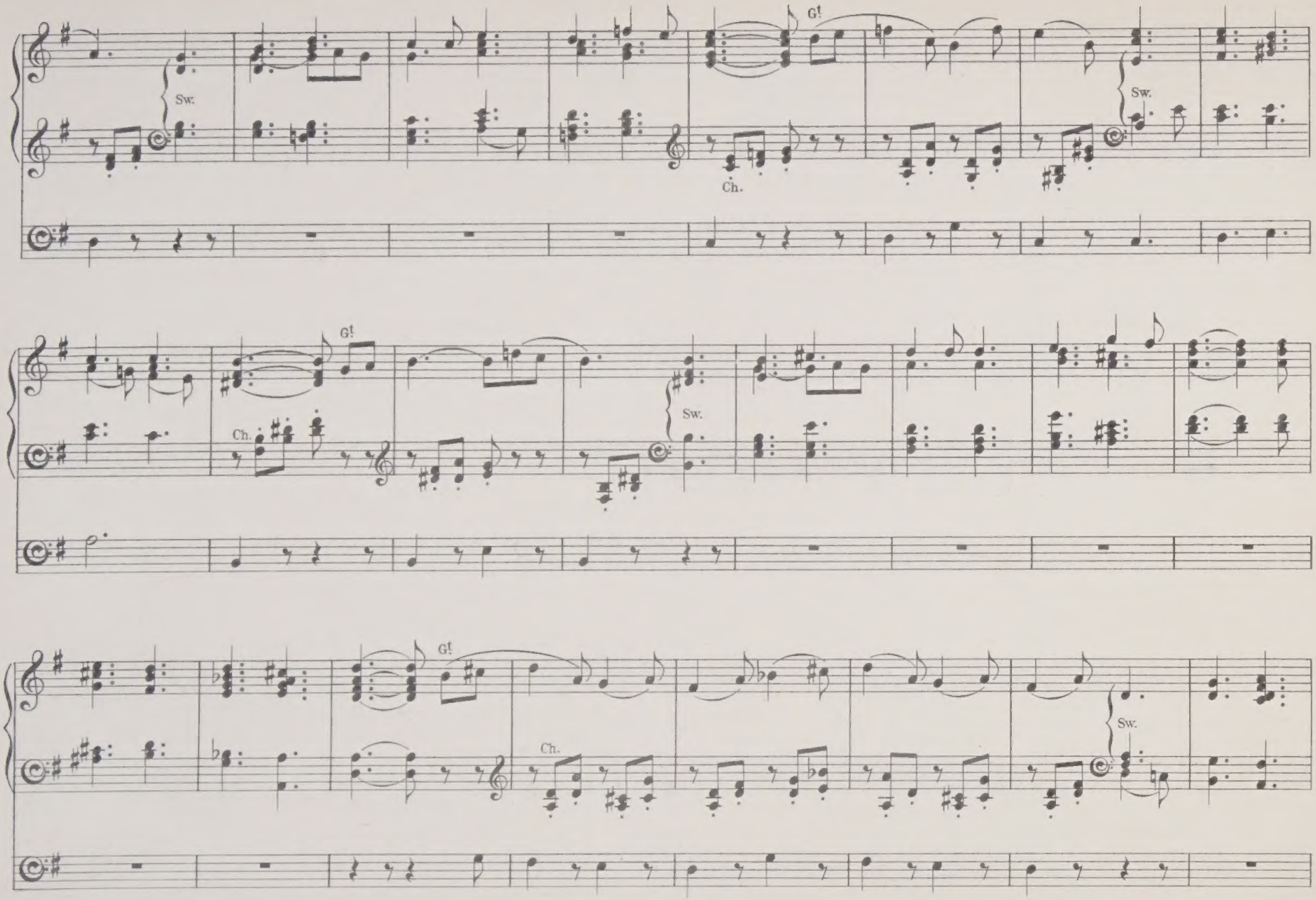
+ If the Organ has a 16 f! Reed, the large notes *only* should be played. If there is no 16 f! Reed, use 8 & 4 f! Reeds and play the *small* notes only, or the large notes an octave lower.

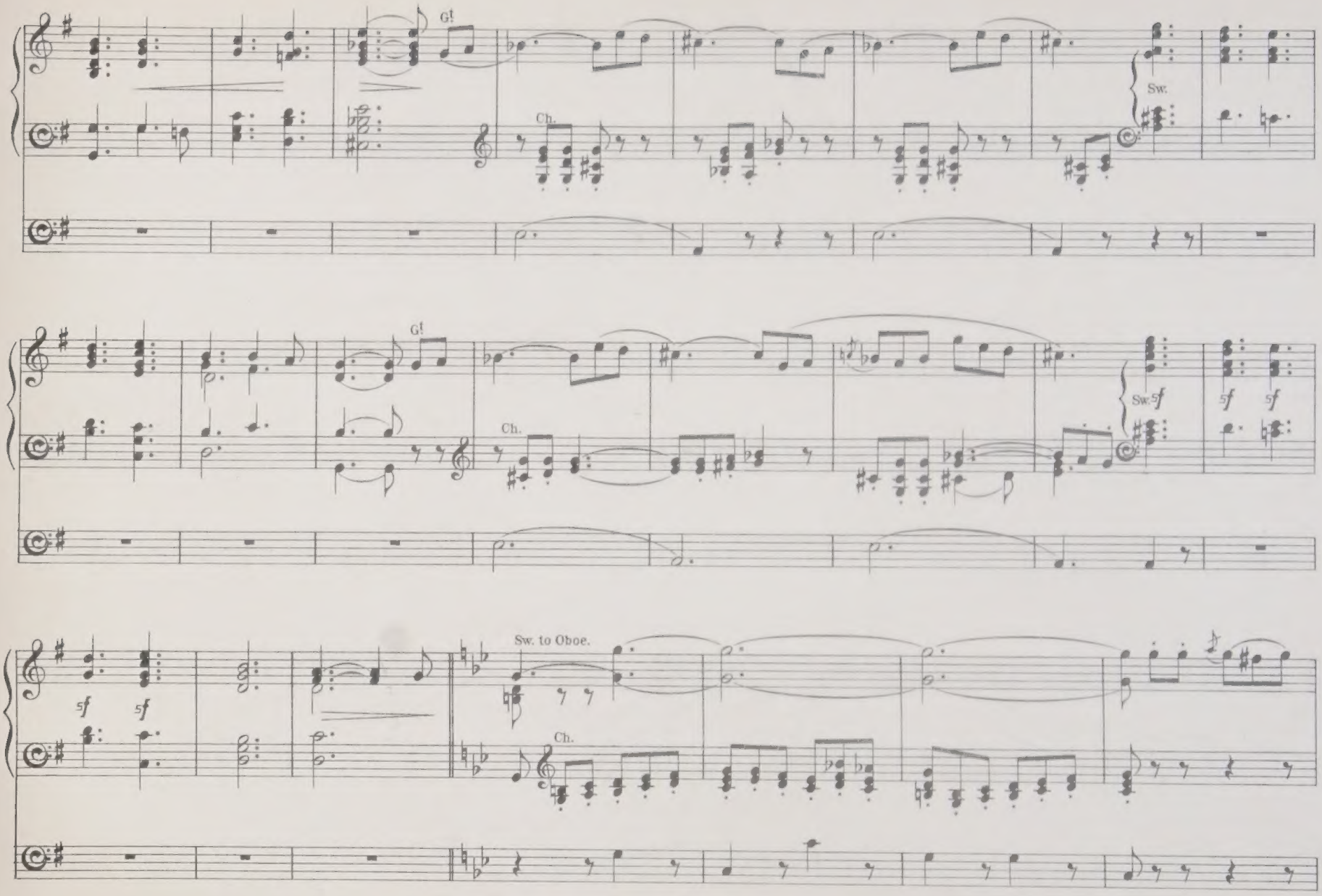

Sw.
G!
Sw.
L.H.
G!
G! in 16 ft
Sw.

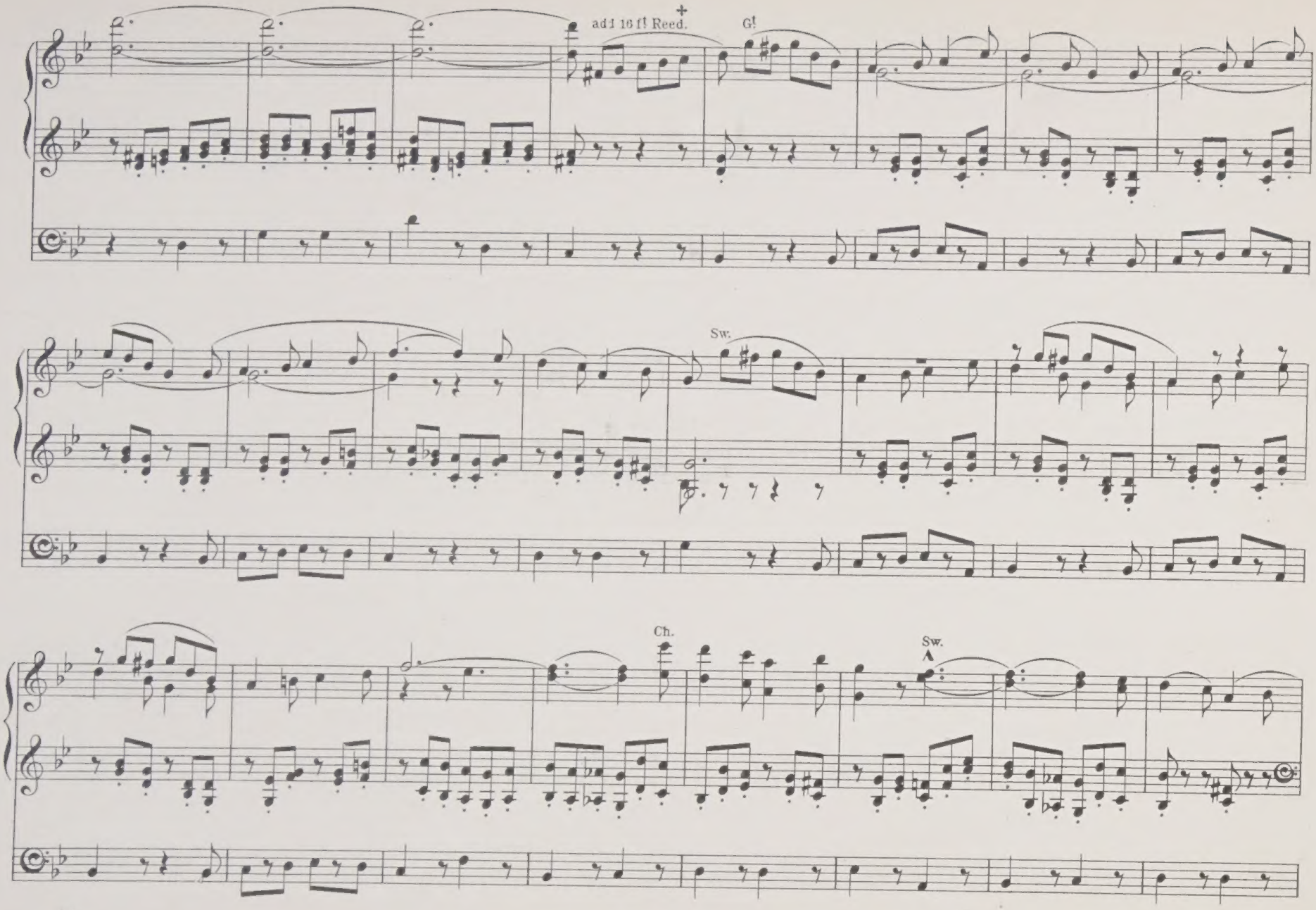


+ or 2 f!, if there is no 16 f! Reed.

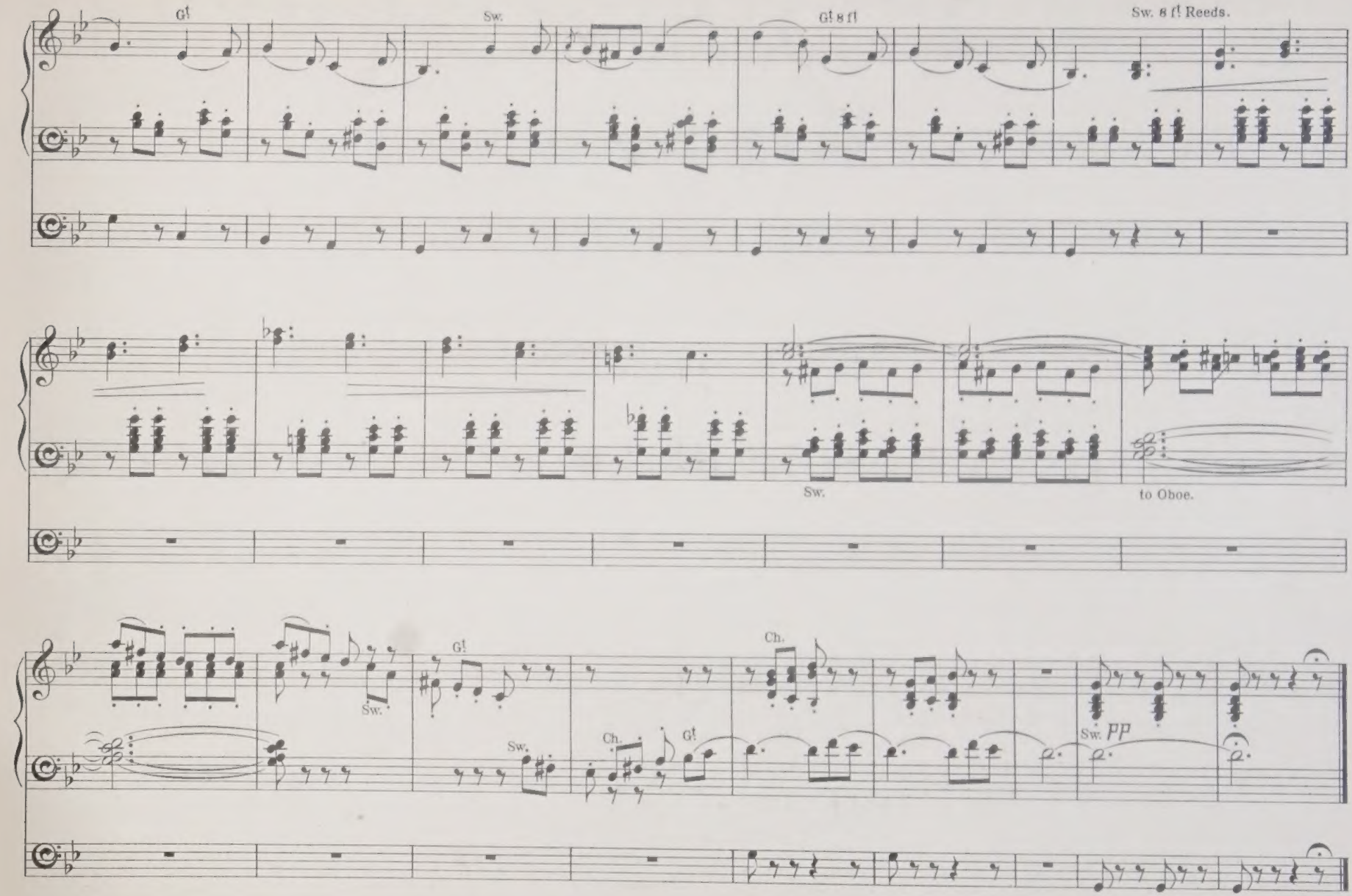

Sw. (in 4 f!)
G!
Sw. full except 16 f! and Mixtures
G!
Ch.
Sw.
G!
Ch.


G!
Sw.
Ch.
Sw.
G!
Ch.
Sw.
G!
Ch.
Sw.


G!
Ch.
Sw.
G!
Ch.
Sw.
5f
5f
5f
Sw. to Oboe.
Ch.



+ See suggestion on page 1.



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(*For continuation, see other list.*)

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G! Small open or stopped Diap.
Sw. with Oboe.
Ch. soft 8 f!
Ped. 16 f! to Ch.

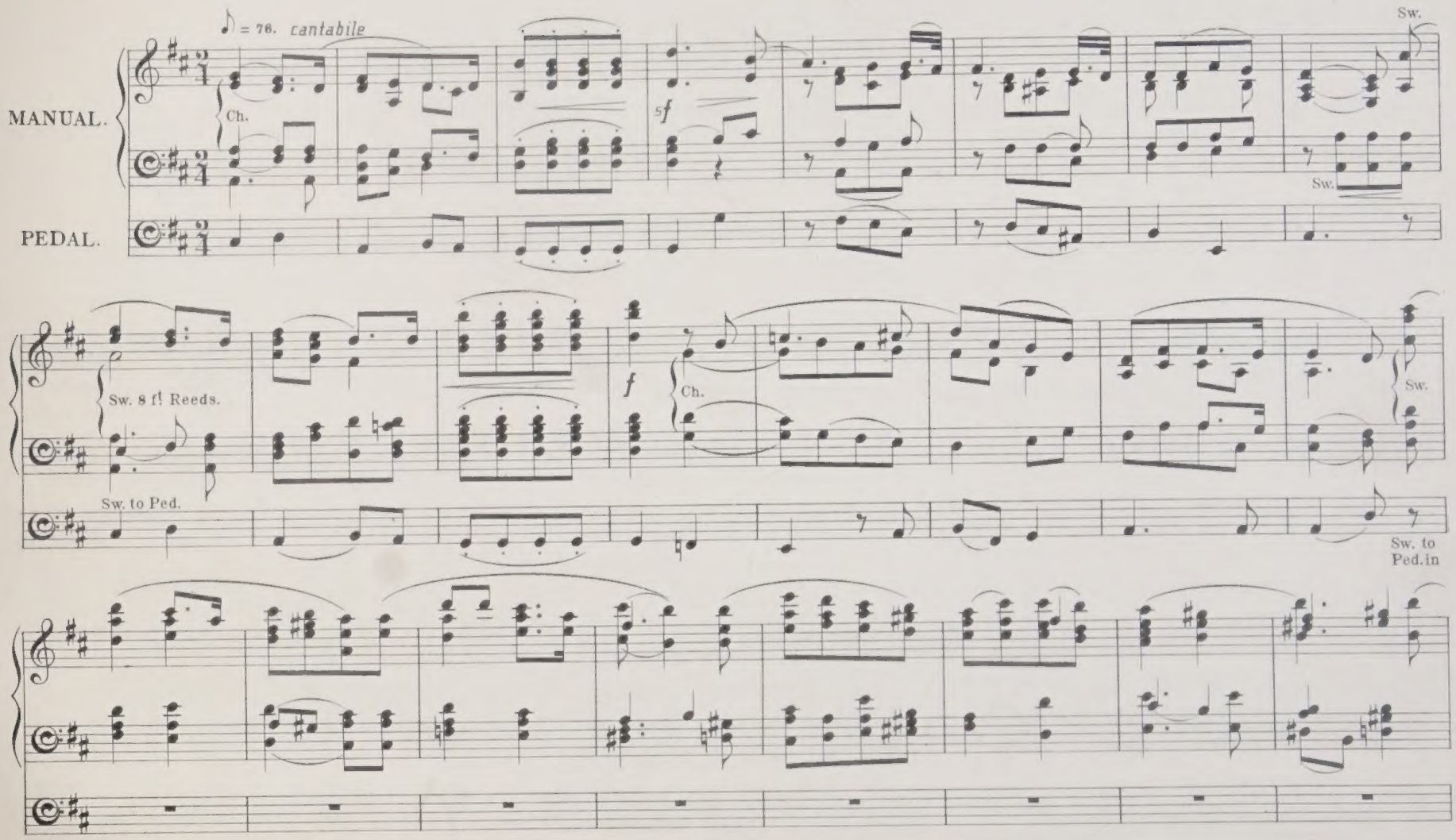
ADAGIO RELIGIOSO

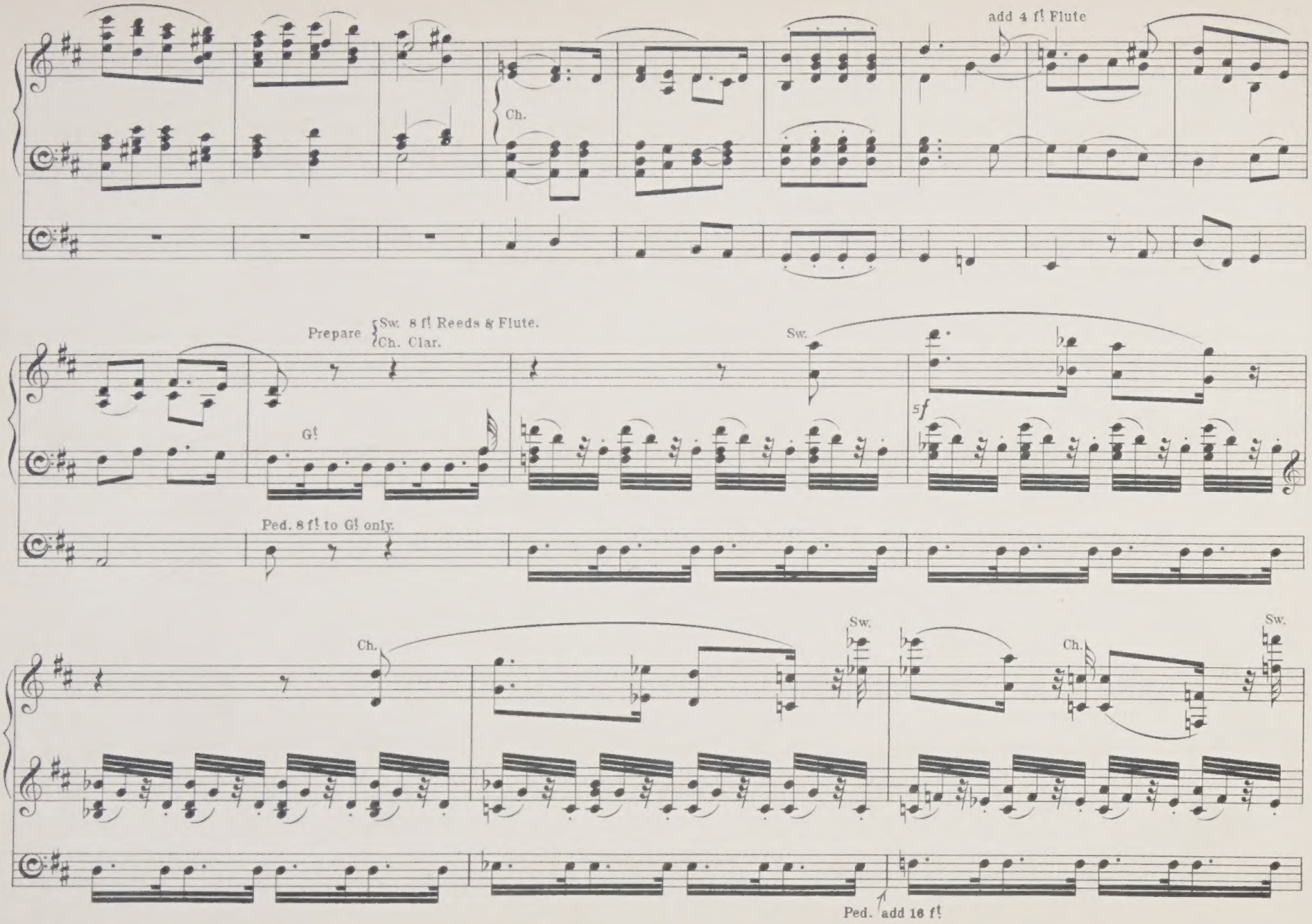
FROM THE "HYMN OF PRAISE" SYMPHONY

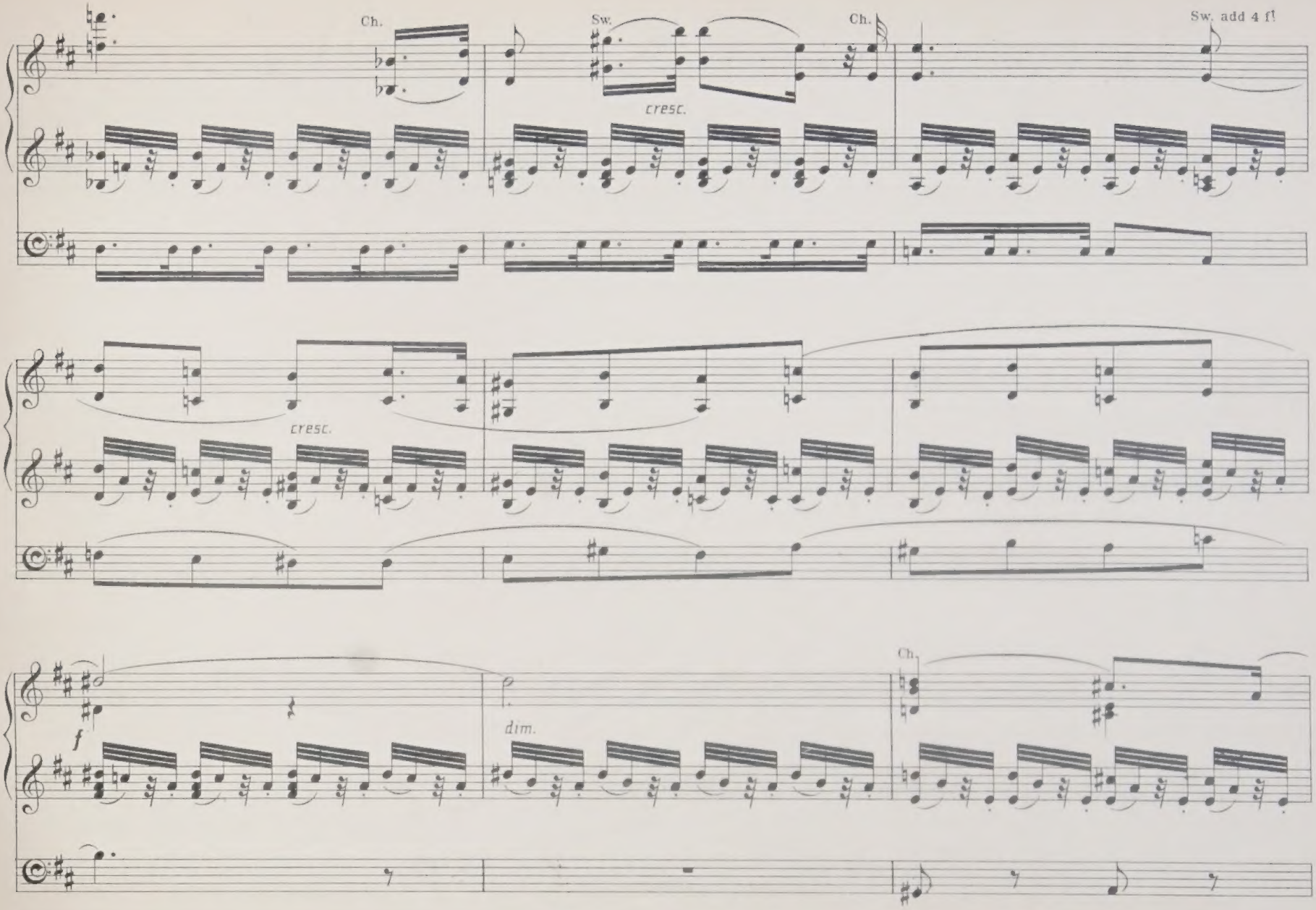
(THIRD MOVEMENT)

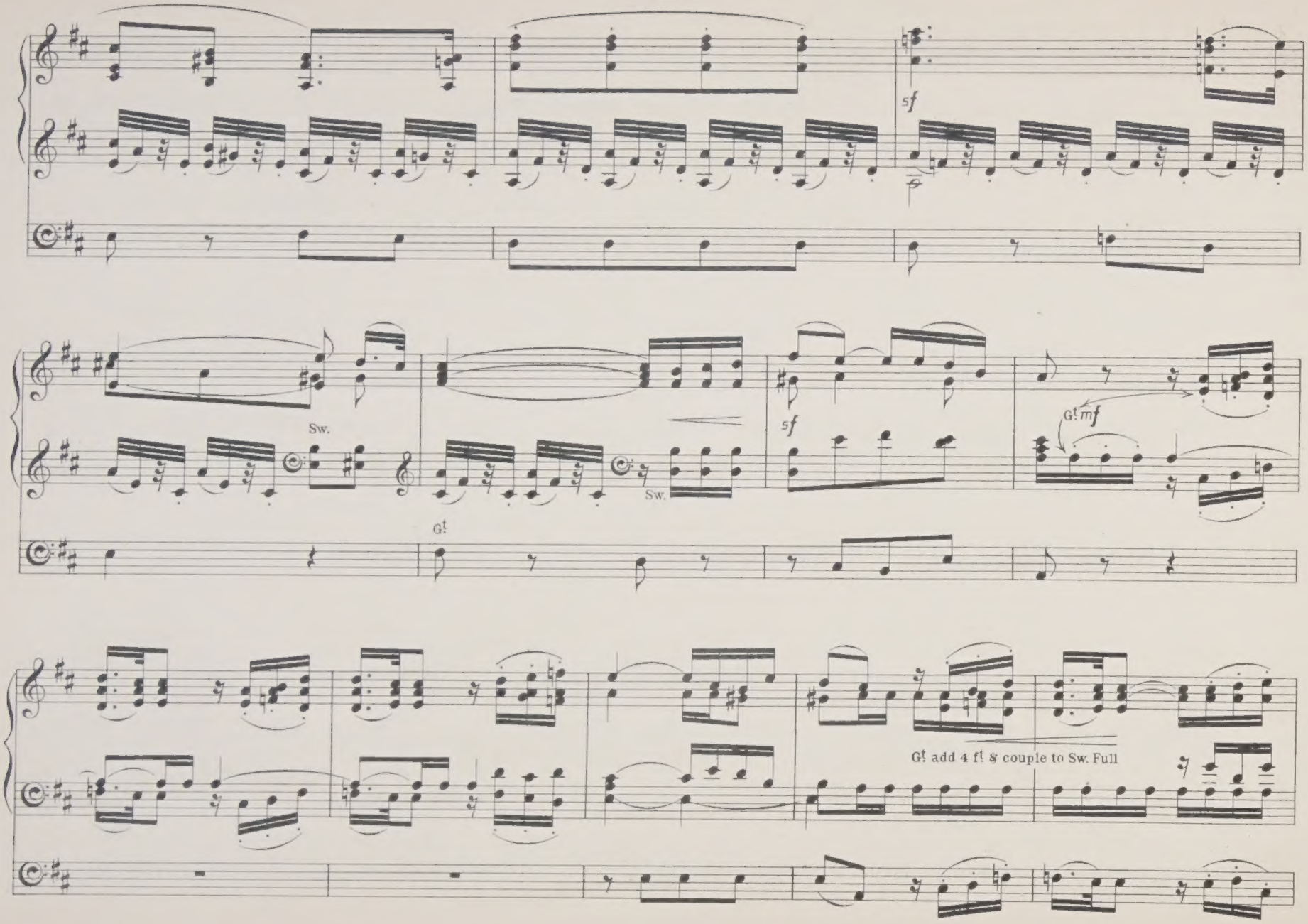
Arranged by W. A. C. Cruickshank.

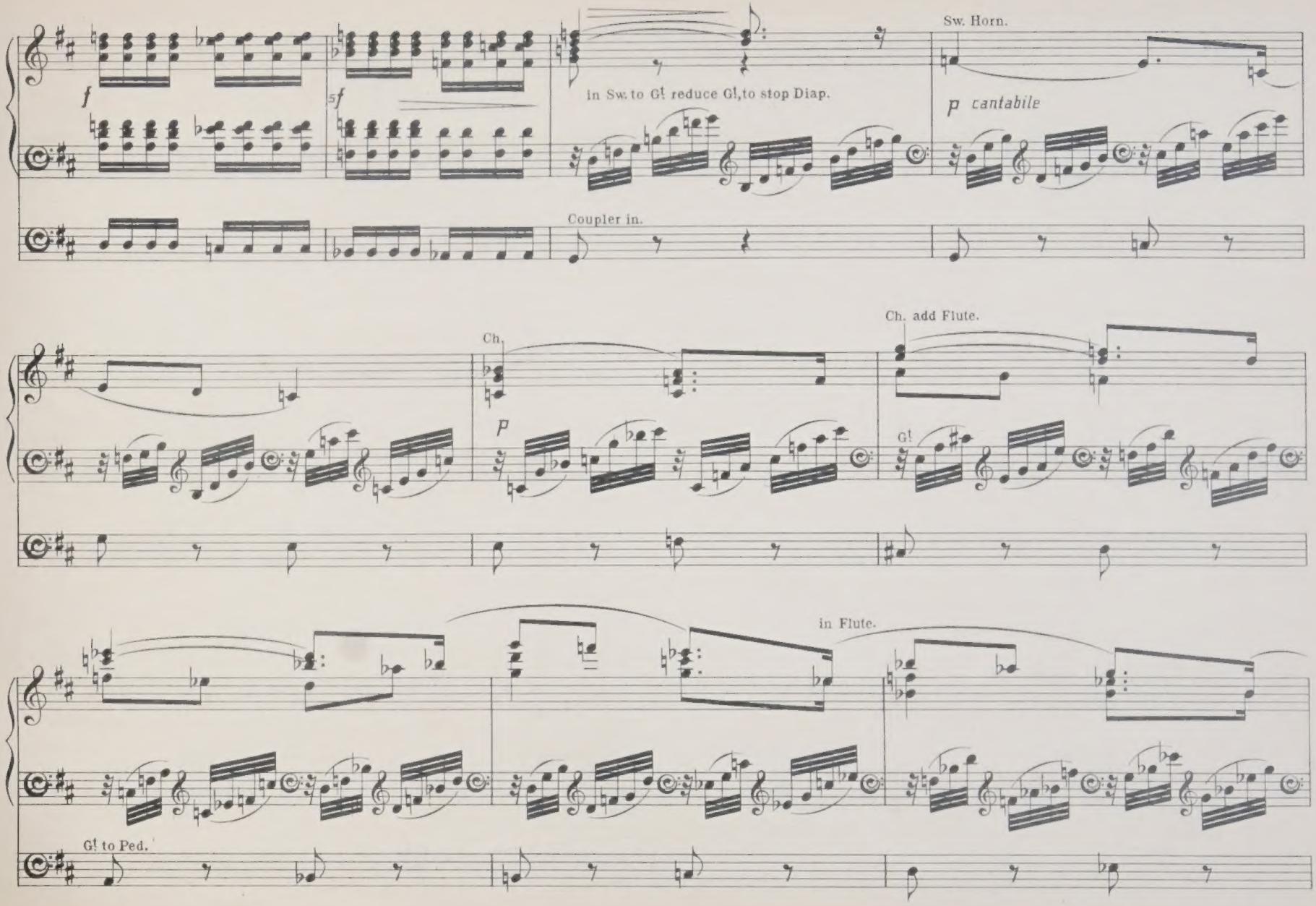
F. Mendelssohn-Bartholdy, Op. 52.

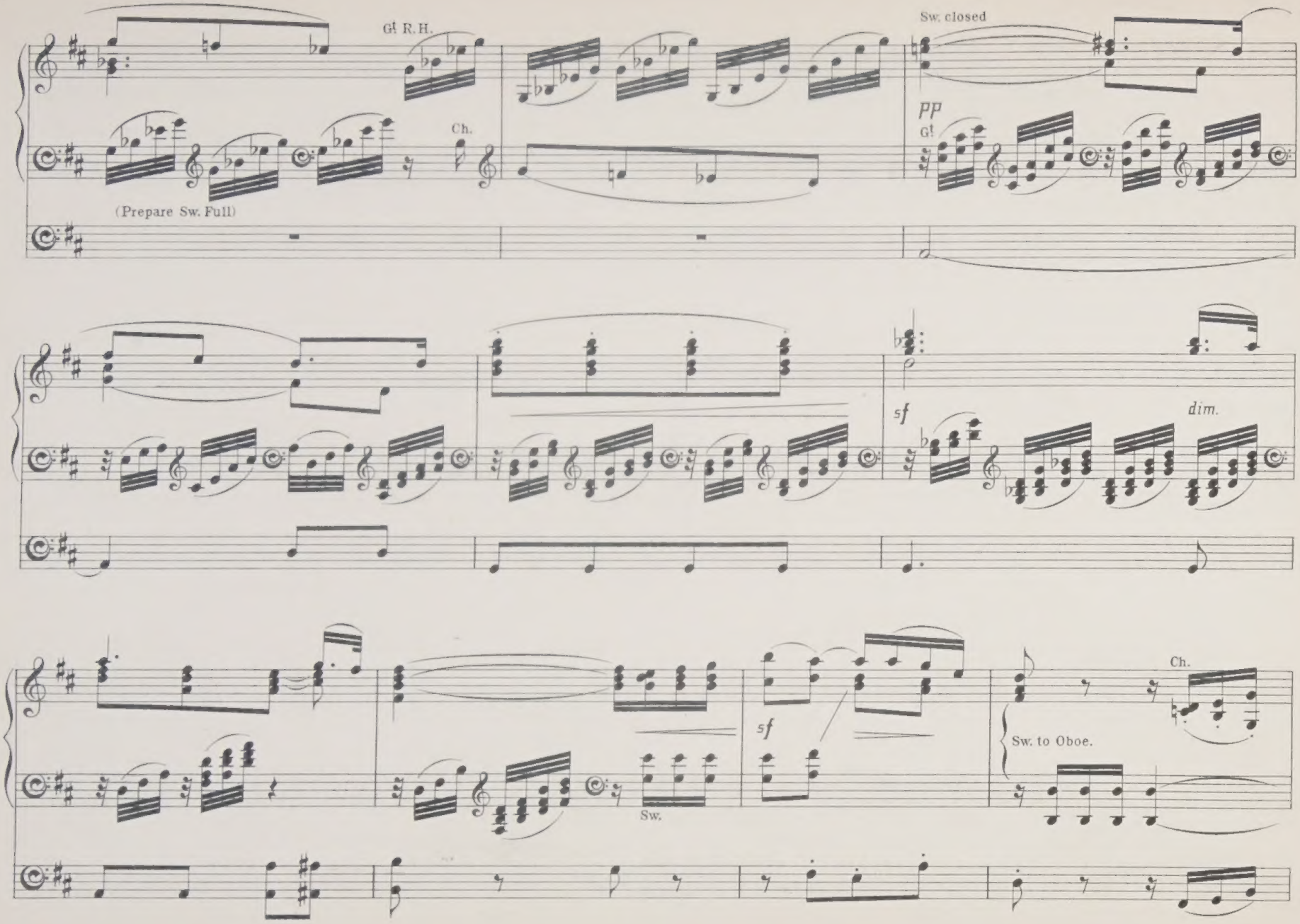


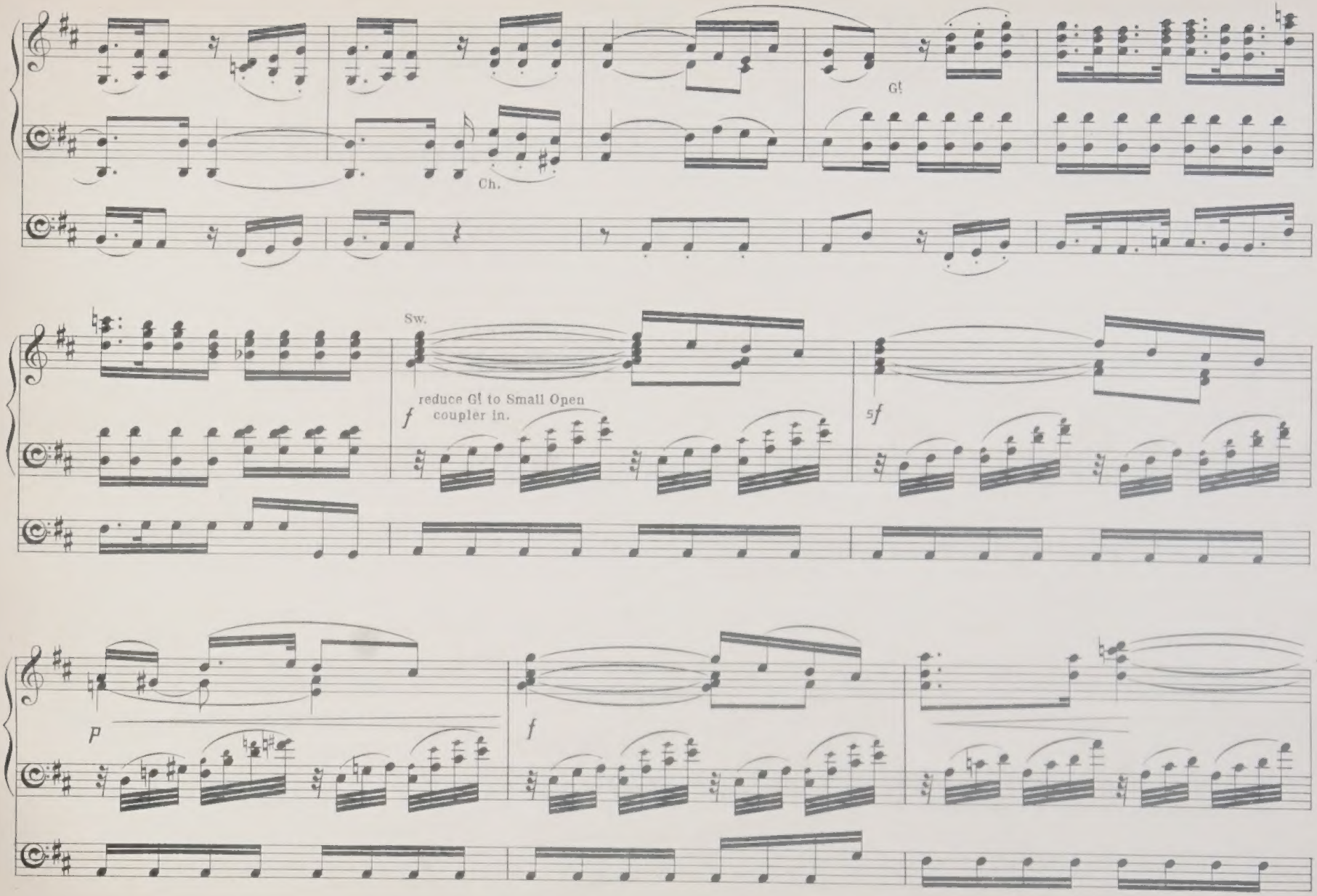

add 4 f! Flute
Ch.
Prepare
Sw. 8 f! Reeds & Flute.
Ch. Clar.
G!
Sw.
5f
Ped. 8 f! to G! only.
Ch.
Sw.
Ch.
Sw.
Ped. add 16 f!

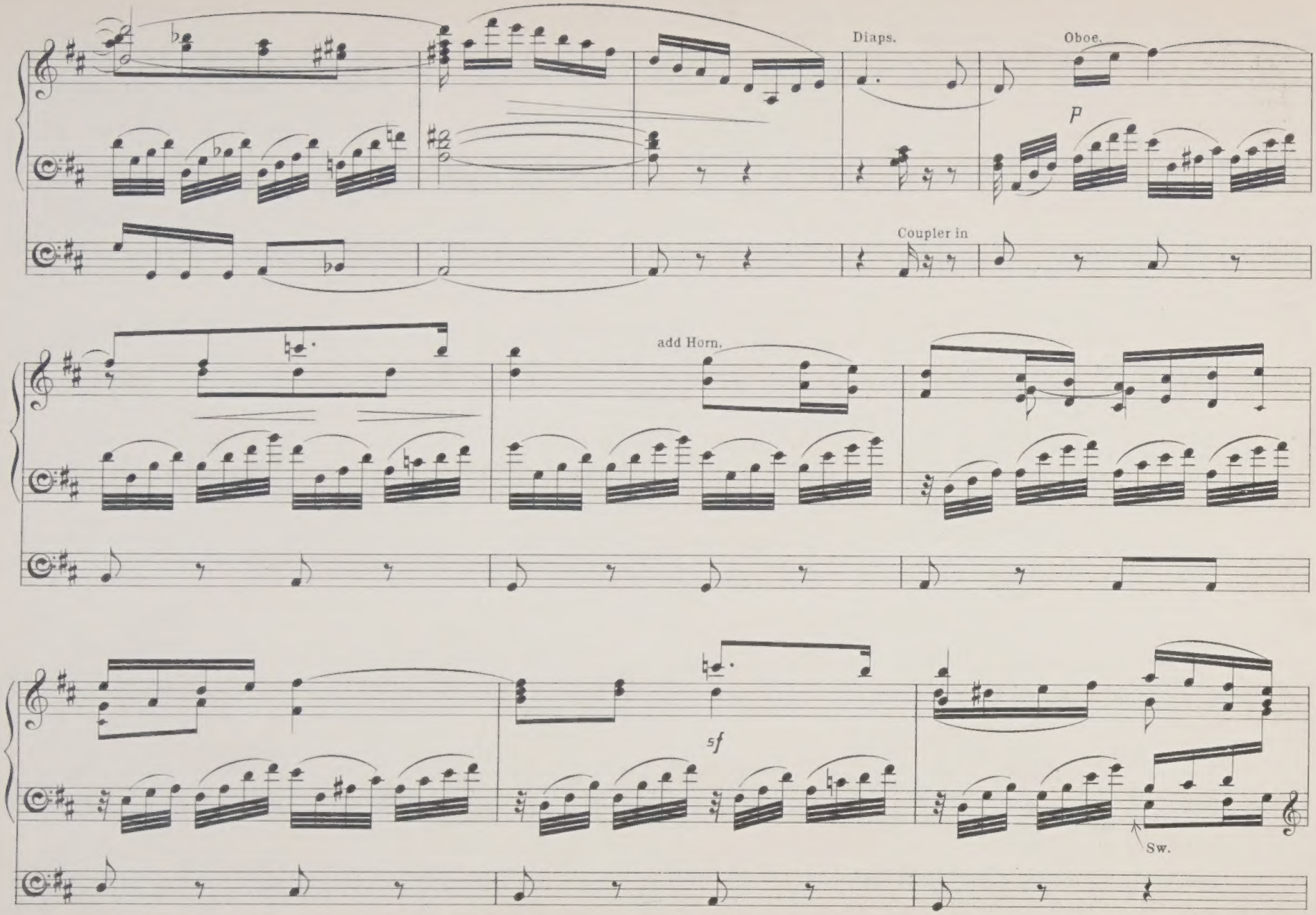

Ch.
Sw.
Ch.
Sw. add 4 fl
cresc.
cresc.
f
dim.
Ch.

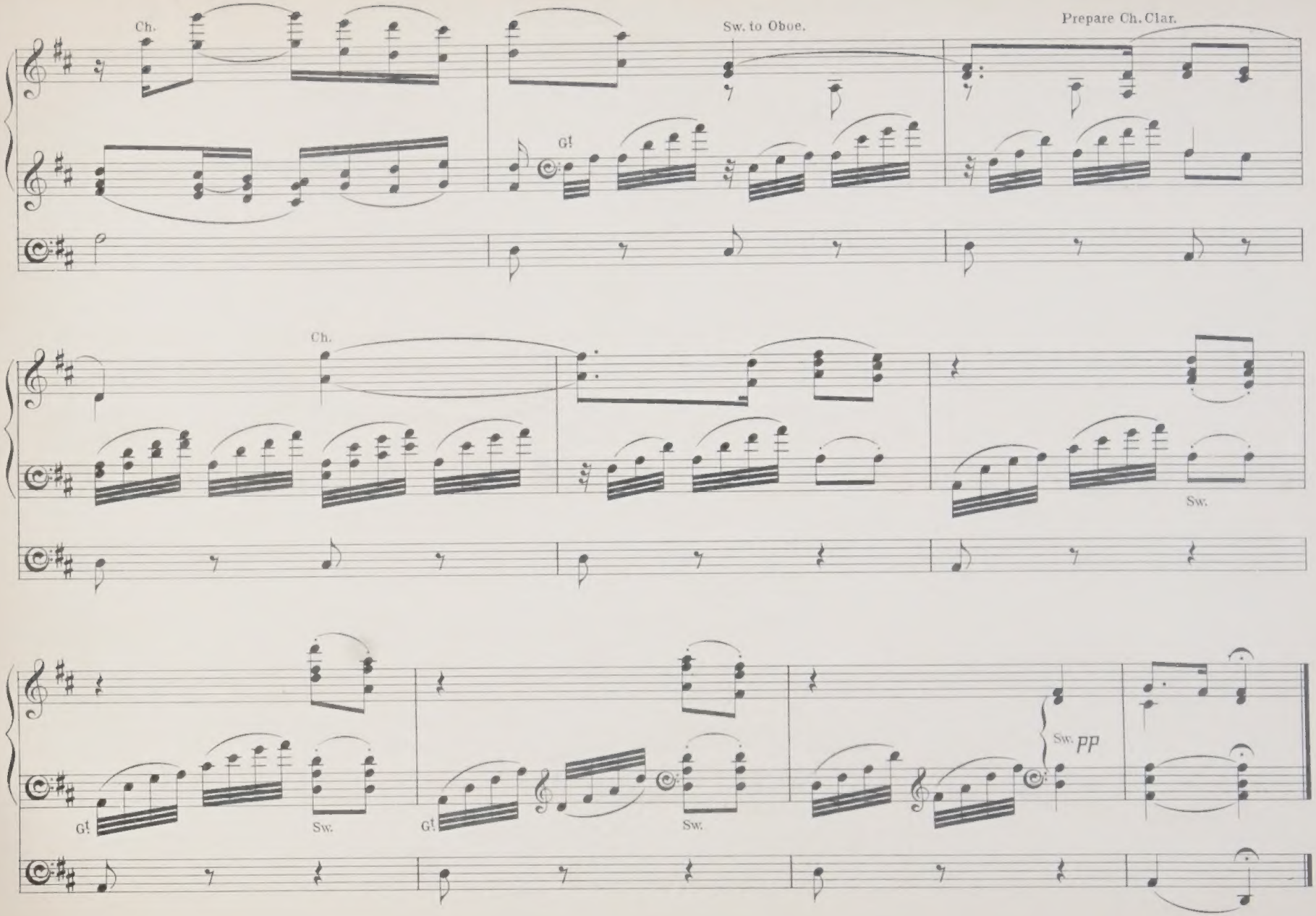

sf
Sw.
G!
Sw.
sf
G! mf
G! add 4 f! & couple to Sw. Full


Sw. Horn.
f
5f
in Sw. to G! reduce G!, to stop Diap.
p cantabile
Coupler in.
Ch.
Ch. add Flute.
P
G!
in Flute.
G! to Ped.


G! R.H.
Ch.
(Prepare Sw. Full)
Sw. closed
pp
G!
sf
dim.
sf
Sw.
Sw. to Oboe.
Ch.


G!
Ch.
Sw.
reduce G! to Small Open coupler in.
f
sf
p
f


Diaps.
Oboe.
P
Coupler in
add Horn.
sf
Sw.



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140. SIX EASY VOLUNTARIES (2nd Set) KATE LODER 2/-
141. FANTASIA SONATA ON THE ANCIENT MELODY FOR "DIES IRÆ" ..... B. LUARD SELBY 2/6
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144. ALLEGRETTO PASTORALE ..... H. W. WAREING 1/-
145. SONATA in D minor ..... ALFRED ALEXANDER 3/-
146. MARCH in C ..... H. ELLIOT BUTTON 1/-
147. FESTIVAL MARCH ..... H. W. WAREING 1/6
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149. ANDANTE ..... ARTHUR HENRY BROWN 1/-
150. MEDITATION ..... HAMILTON CLARKE 1/-
151. ANDANTE in D minor ..... HAMILTON CLARKE 1/-
152. IDYL ..... HAMILTON CLARKE 1/-
153. MEDITATION ..... E. TOWNSHEND DRIFFIELD 1/-
154. PASTORALE ..... E. TOWNSHEND DRIFFIELD 1/-
155. OFFERTOIRE ..... E. TOWNSHEND DRIFFIELD 1/6
156. MARCH (For a Church Festival) E. T. DRIFFIELD 1/-
157. TEMPO DI MINUETTO ..... E. T. DRIFFIELD 1/-
158. ANDANTE (Ave Maria) E. TOWNSHEND DRIFFIELD
FUGUE ..... E. TOWNSHEND DRIFFIELD 1/6
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161. SCHERZANDO in A minor ..... OTTO DIENEL 1/-
162. ADAGIO in D ..... OTTO DIENEL 1/-
163. CONCERT-FUGUE in E minor ..... OTTO DIENEL 1/6
164. TWO PRELUDES ..... PERCY W. PILCHER 1/6
165. OFFERTORY in F ..... G. F. BLATCH 1/-
166. CHURCH PRELUDES (Nos. 1, 2) ..... R. E. BRYSON 1/-
167. CHURCH PRELUDES (Nos. 3, 4) ..... R. E. BRYSON 1/-
168. CHURCH PRELUDES (Nos. 5, 6) ..... R. E. BRYSON 1/-
169. POSTLUDE in G ..... H. ELLIOT BUTTON 1/-
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180. PRELUDE and POSTLUDE ..... B. LUARD SELBY 1/-
181. MELODIA ..... WILLIAM CRESER 1/-
182. ANDANTE FUGHETTA ..... WILLIAM CRESER 1/-
183. POSTLUDE ..... EDWARD CUTLER 1/-
184. MINUET ..... HAMILTON CLARKE 1/-
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ALLEMANDE Do. HAMILTON CLARKE 1/6
212. ELEGY Do. HAMILTON CLARKE
GAVOTTE Do. HAMILTON CLARKE 1/6
213. INTERMEZZO Do. HAMILTON CLARKE
MINUET Do. HAMILTON CLARKE 1/6
214. INTRODUCTION and FUGHETTA (Grand Suite, Op. 341) ..... HAMILTON CLARKE 1/6
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220. MELODY ..... KING HALL 1/-
221. OFFERTOIRE ..... KING HALL 1/6
222. CANZONE ..... KING HALL 1/6
223. INTERMEZZO ..... C. CHARLTON PALMER 1/-
224. GRAND MARCH (Op. 158) ..... HAMILTON CLARKE 1/6
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226. ASPIRATION (Op. 97, No. 2) ..... M. E. BOSSI 1/-
227. GRAND CHŒUR (Op. 97, No. 3) ..... M. E. BOSSI 1/6
228. FOUR SONATINAS, No. 1 in D minor ..... A. B. PLANT 1/6
229. FOUR SONATINAS, No. 2 in G major A. B. PLANT 1/6
230. FOUR SONATINAS, No. 3 in A minor ..... A. B. PLANT 1/6
231. FOUR SONATINAS, No. 4 in C major A. B. PLANT 1/6
232. SECOND RÊVERIE ..... B. LUARD SELBY 1/-
233. THIRD POSTLUDE ..... B. LUARD SELBY 1/-
234. FANTASIA in D minor ..... ALAN GRAY 1/6
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237. RONDO CAPRICE (Op. 35) ..... DUDLEY BUCK 1/-
238. AT EVENING (Op. 52) ..... DUDLEY BUCK 1/-
239. ALLEGRO MAESTOSO, 1st Movement of Sonata in D minor ..... JOHN E. WEST 1/6
240. ANDANTE RELIGIOSO, 2nd Movement of Sonata in D minor ..... JOHN E. WEST 1/6
241. ALLEGRO POMPOSO, 3rd Movement of Sonata in D minor ..... JOHN E. WEST 1/6
242. RÊVERIE in C ..... H. S. IRONS 1/-
243. ROMANCE in G ..... H. S. IRONS 1/-
244. ELEGY ON THEMES BY HENRY PURCELL E. SILAS 1/-
245. ANDANTE, LARGHETTO AND ALLEGRO J. VARLEY ROBERTS 1/-
246 POSTLUDE in G ..... CHARLES STEGGALL 1/6
247. SIX FUGUES ON THE NAME "BACH," Book I. SCHUMANN 2/-
248. SIX FUGUES ON THE NAME "BACH," Book II. SCHUMANN 2/-
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251. SIX FUGUES (Nos. 4–6) ..... HANDEL 1/6
252. CAPRICE ..... W. WOLSTENHOLME 1/6
253. FANTASIA in C♯ minor ..... A. M. GOODHART 2/6
254. ANDANTE in G ..... G. F. WESLEY MARTIN 6d.
255. COMMEMORATION MARCH (Victoria–our Queen) JOHN E. WEST 2/-
256. ROMANCE (Violin & Organ) HAMILTON CLARKE 2/-
257. PASTORALE ..... PHILIP ARMES 1/-
258. INTRODUCTION and FUGUE ..... PHILIP ARMES 1/-
259. PASTORAL or OFFERTORY. HAMILTON CLARKE 1/-
260. FANTASIA ..... CHARLES EDWARD STEPHENS 1/6

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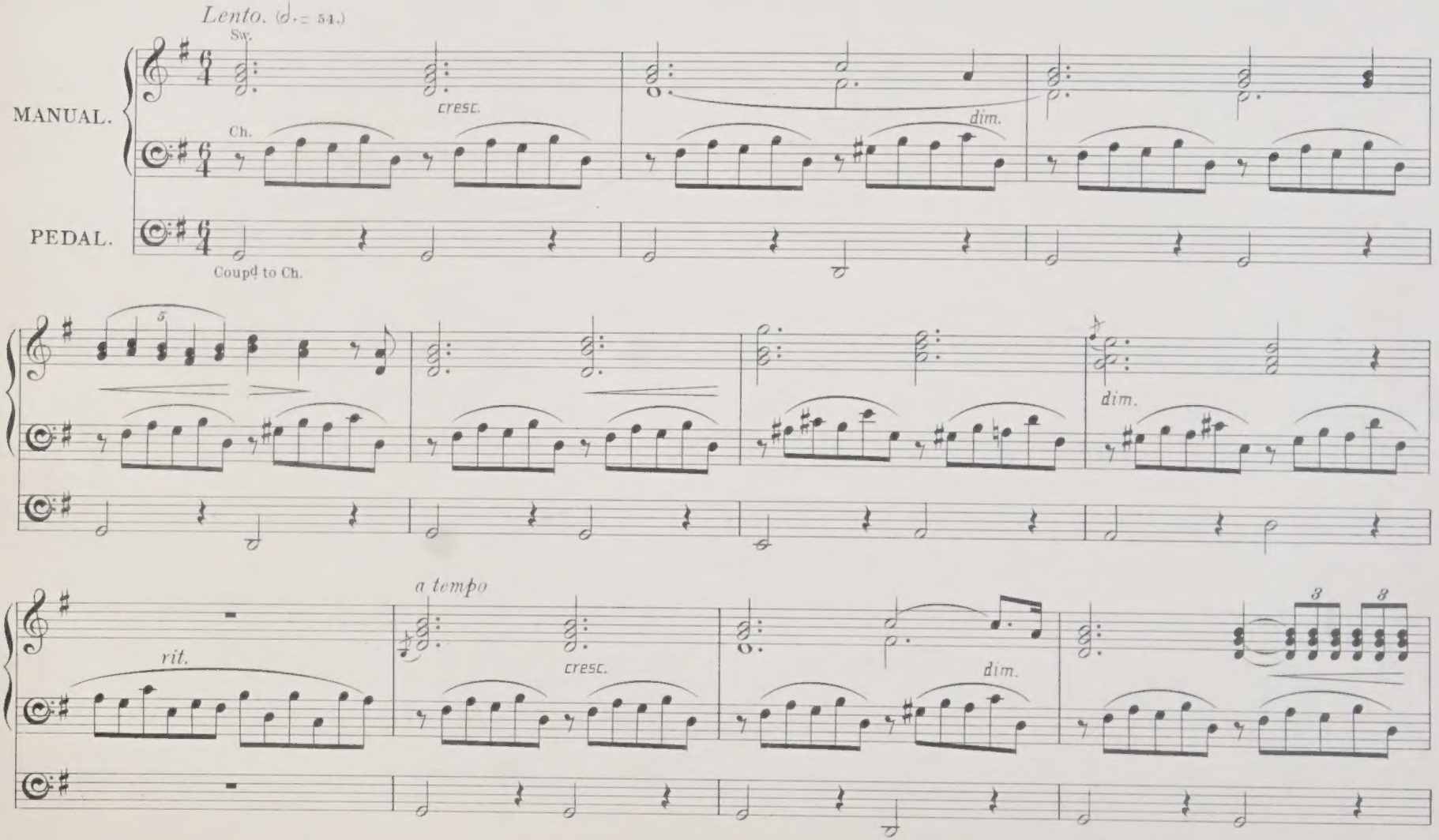
Sw. Vox Angelica.
Ch. Gedact.
Ped. 16 ft

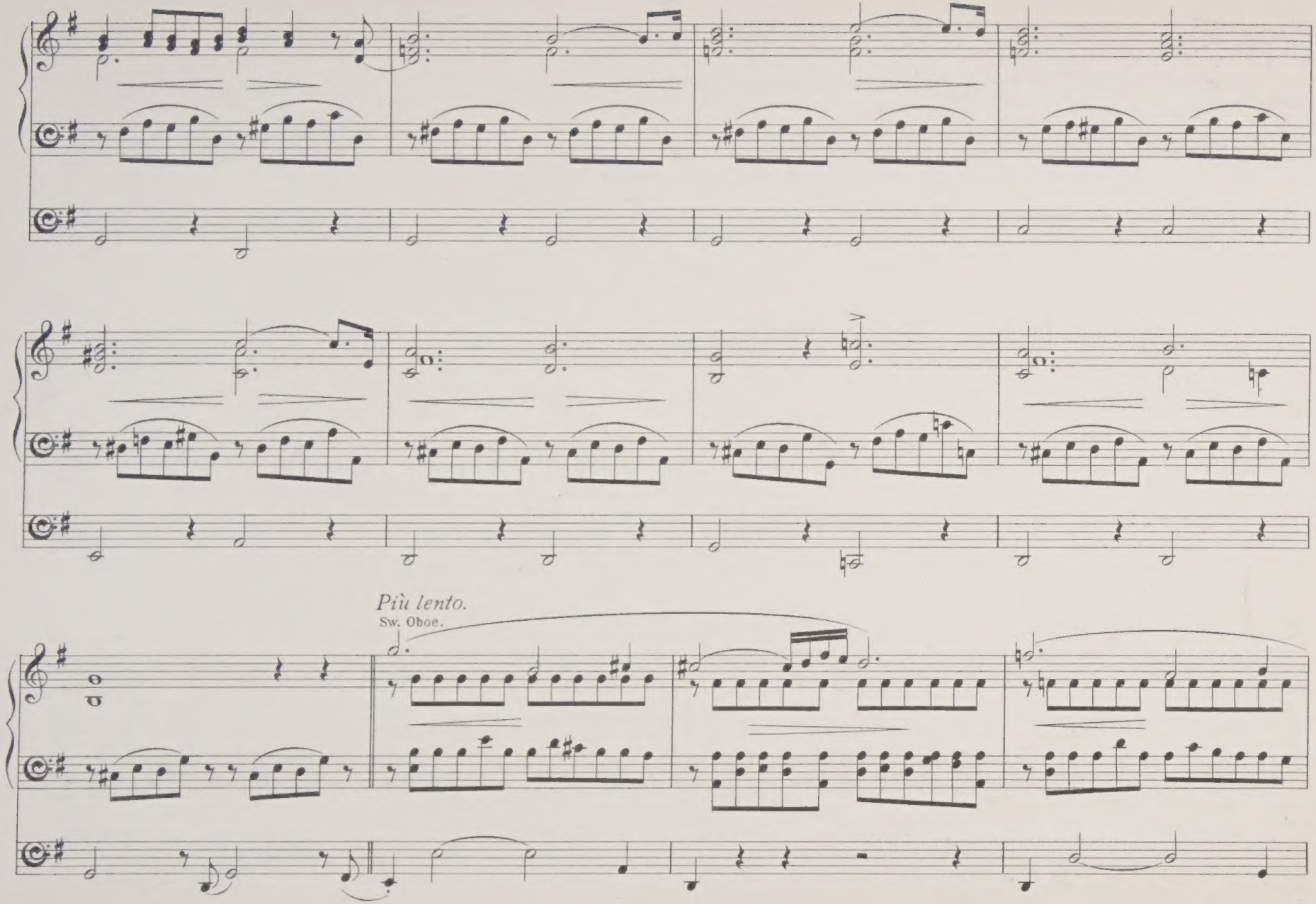
PRELUDE.

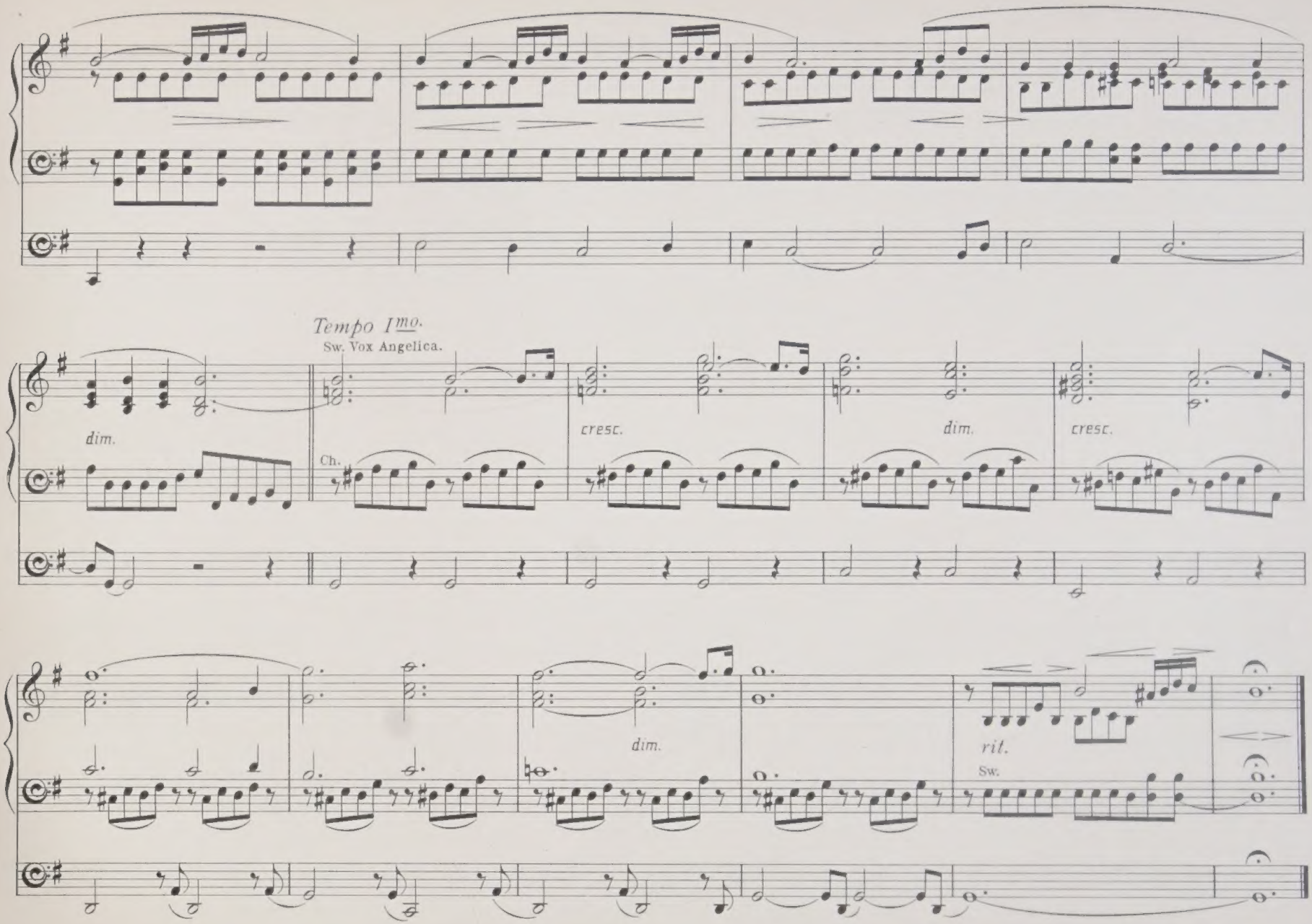
No. 13.

Arranged by
Burnham W. Horner.

F. Chopin.




Più lento.
Sw. Oboe.



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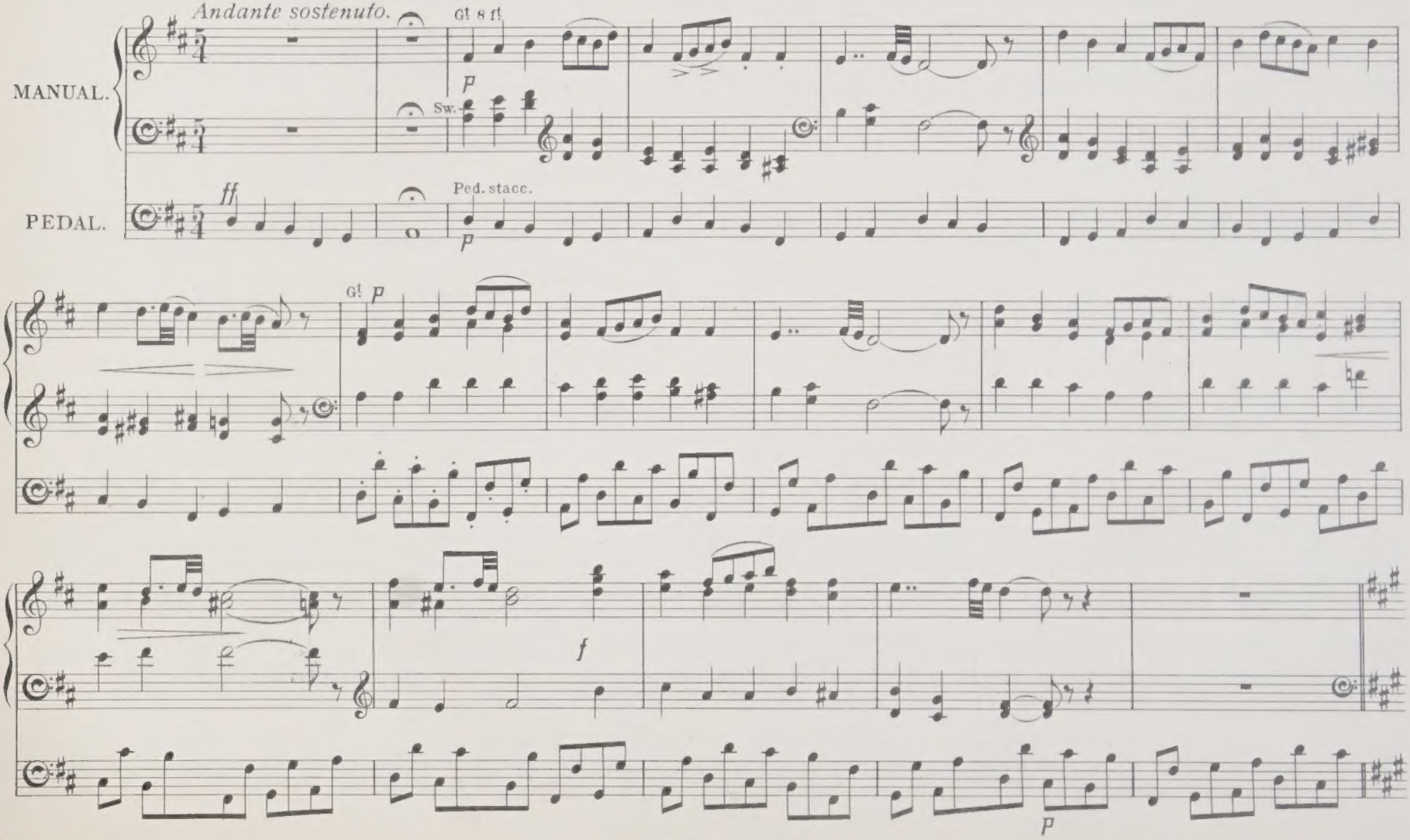
BASSO OSTINATO.

Arranged by
Burnham W. Horner.

A. Arensky, Op. 5. № 5.



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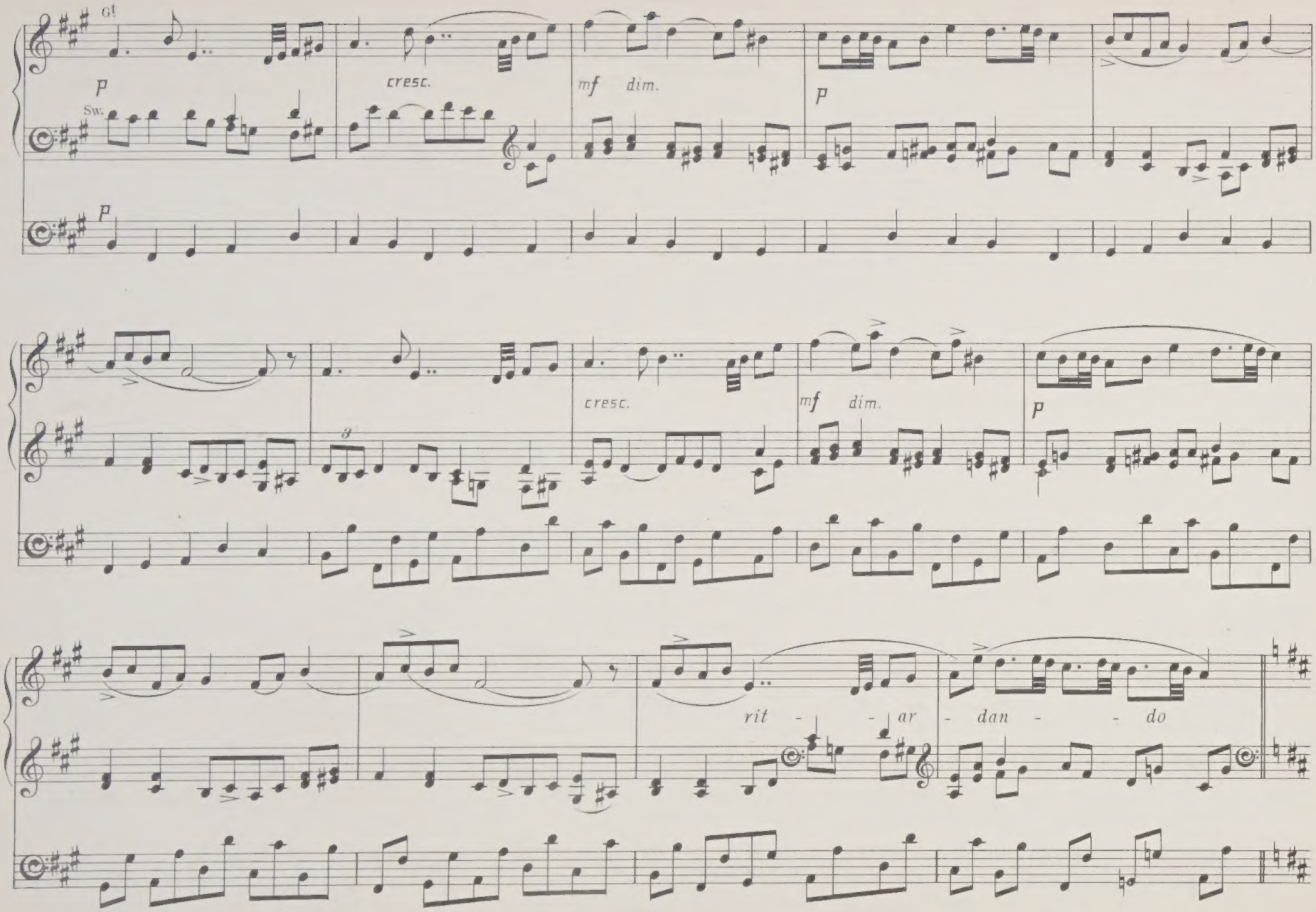
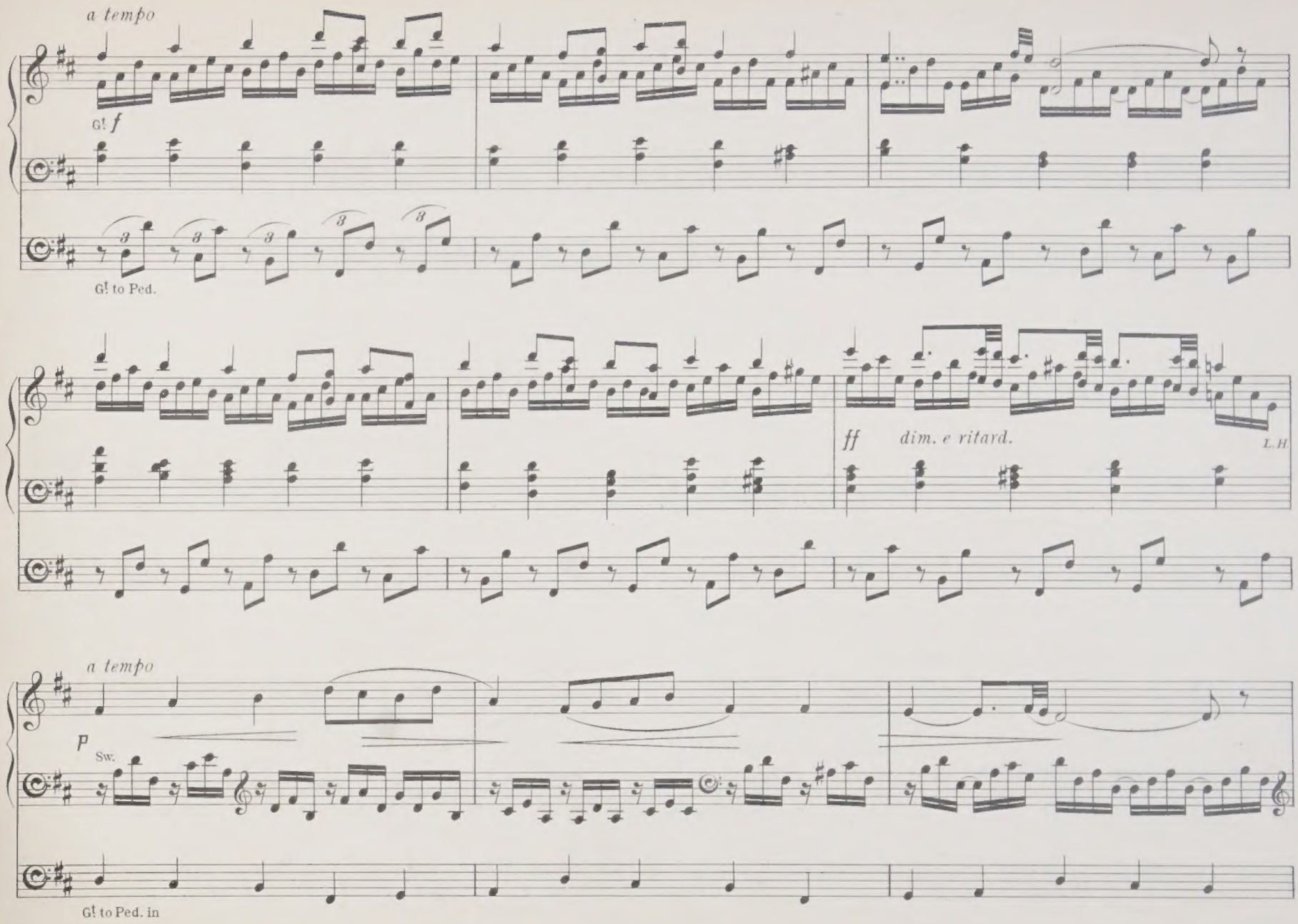
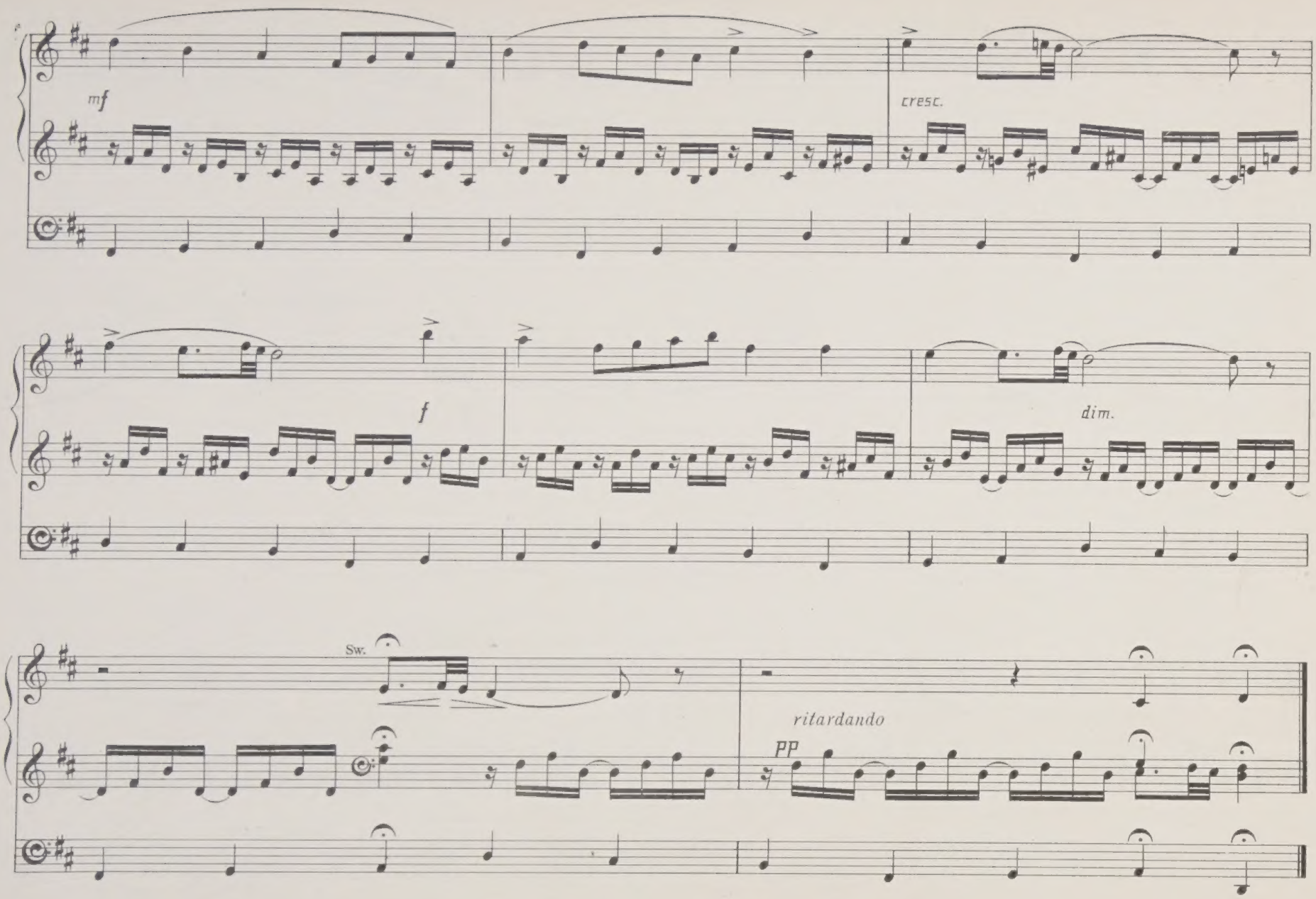

G!
p
Sw.
cresc.
mf dim.
p
p
cresc.
mf dim.
p
rit - - ar - dan - - do


a tempo
G! f
G! to Ped.
ff
dim. e ritard.
L.H
a tempo
p
Sw.
G! to Ped. in

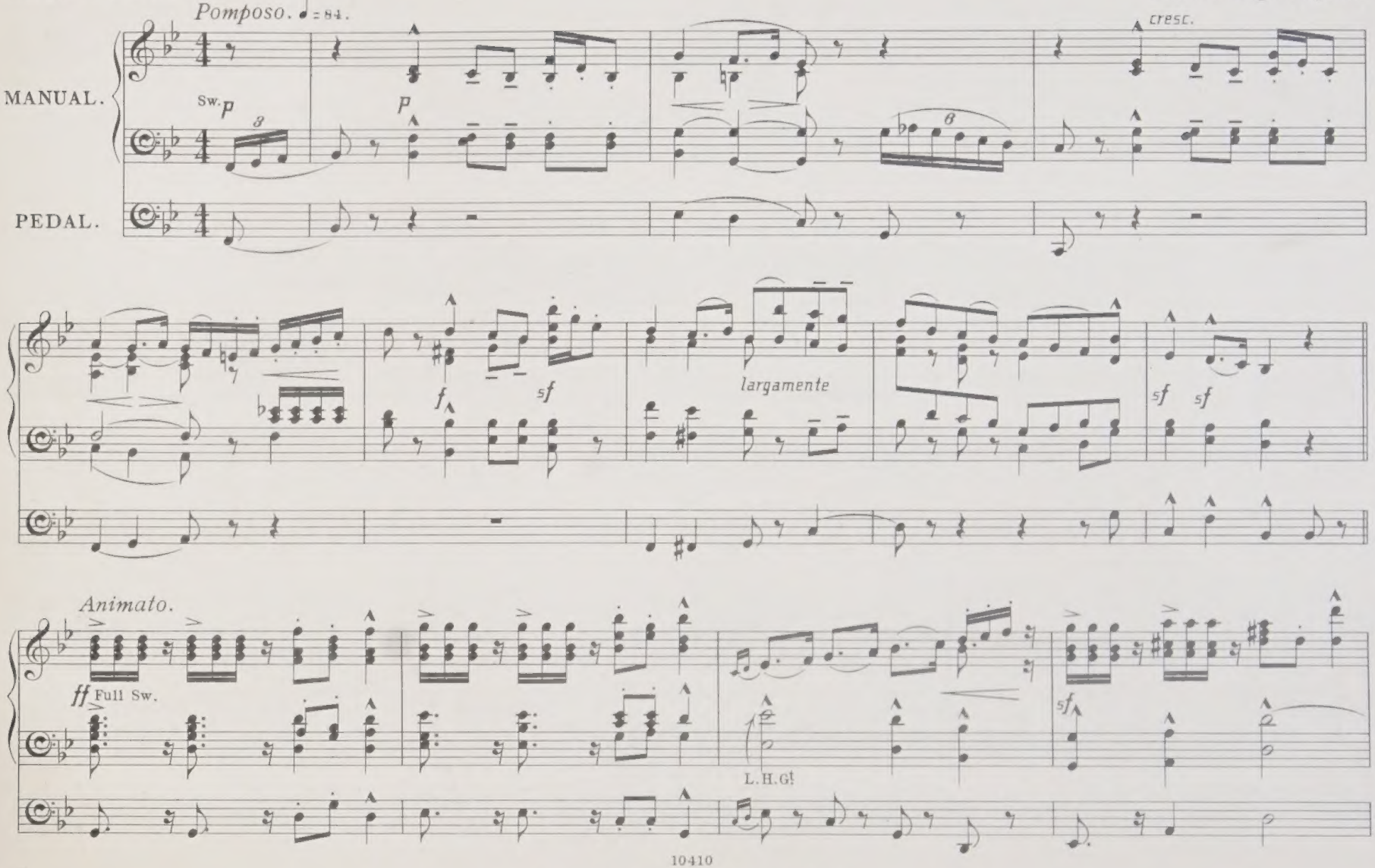

mf
cresc.
f
dim.
Sw.
ritardando
PP

Sw. *p* 8 ft & Ob.
G! Soft. 8 ft
Ped. *p* 16 & 8 ft

IMPERIAL MARCH.

Arranged by
George C. Martin.

Edward Elgar. Op. 32.



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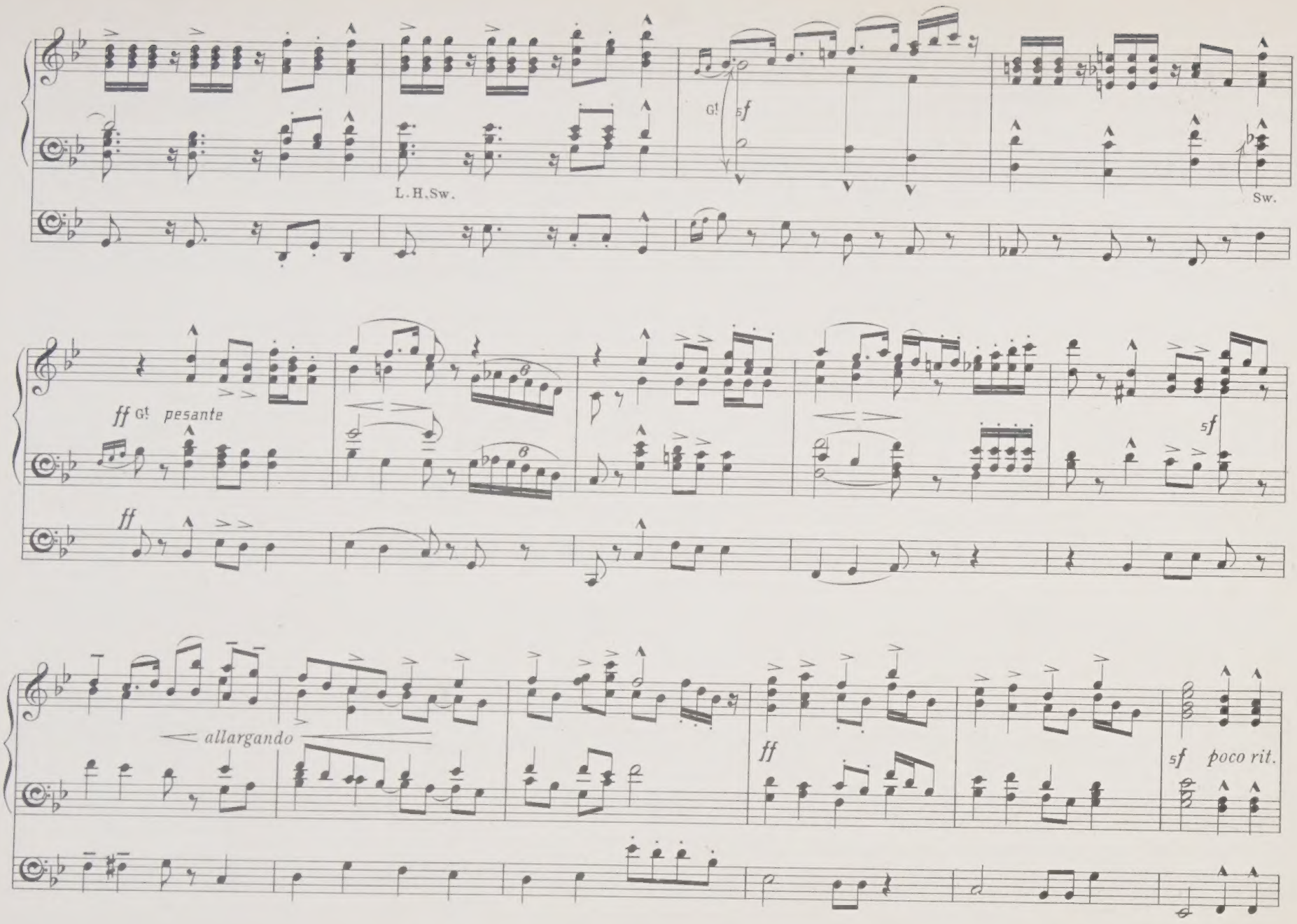
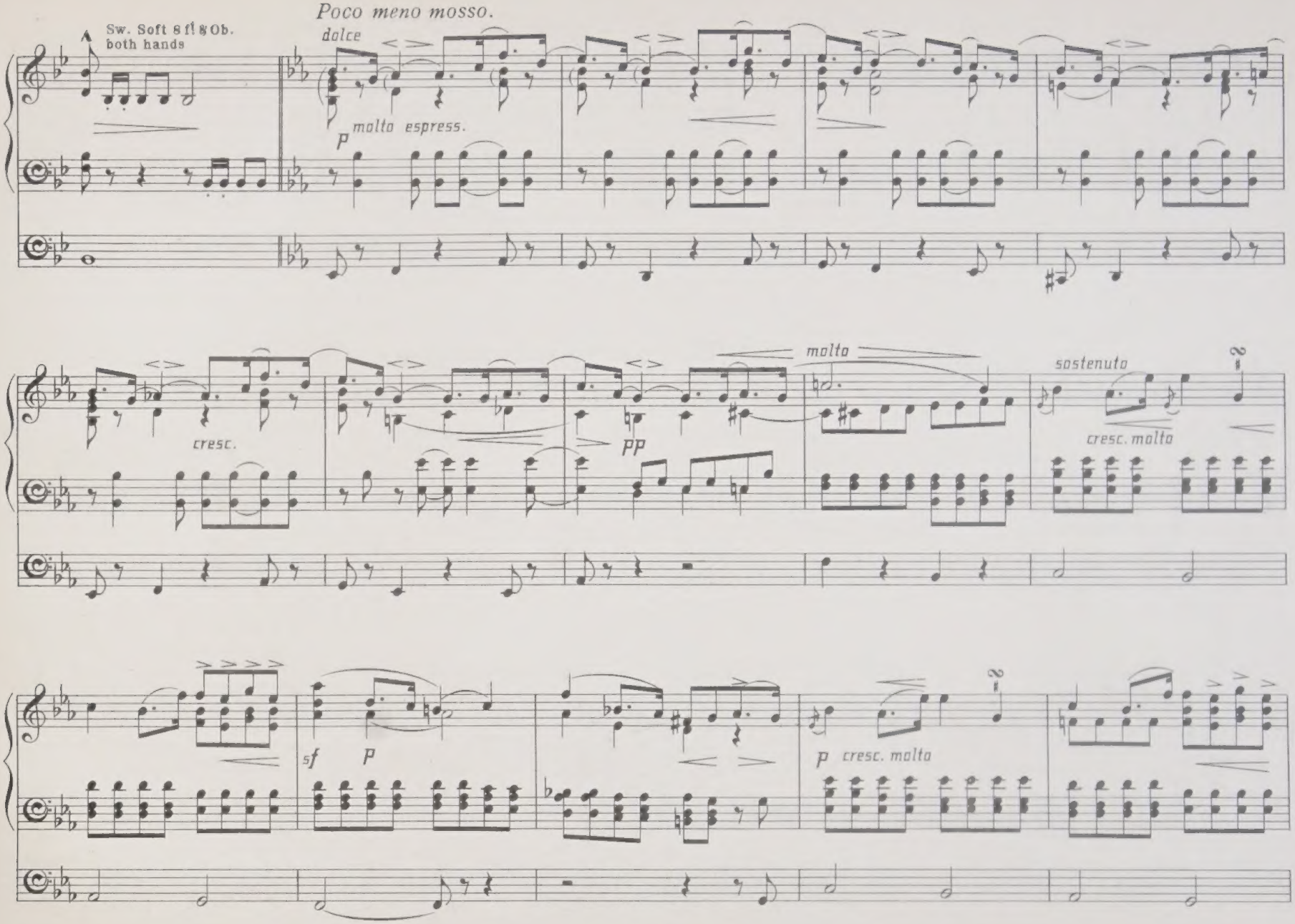
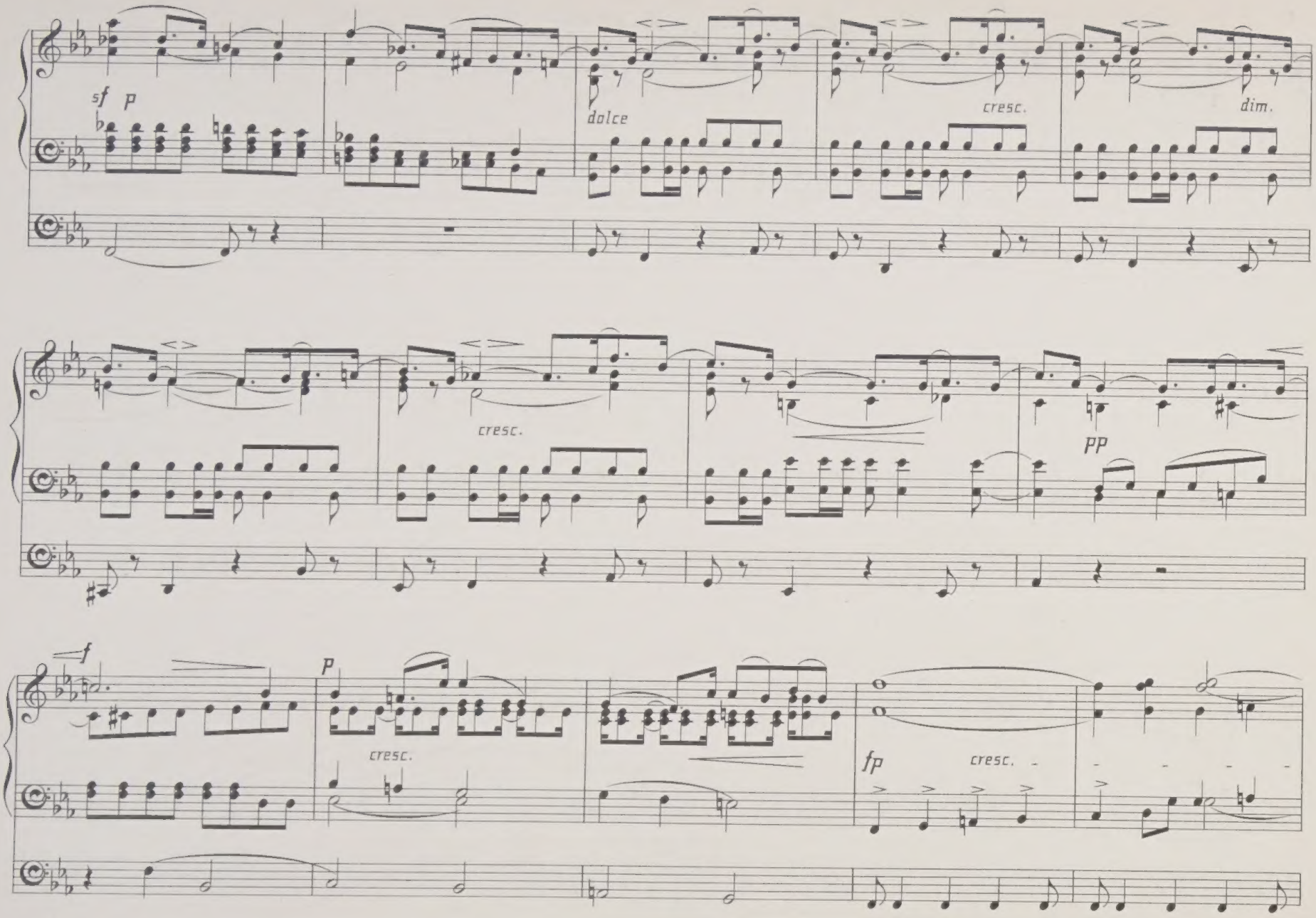
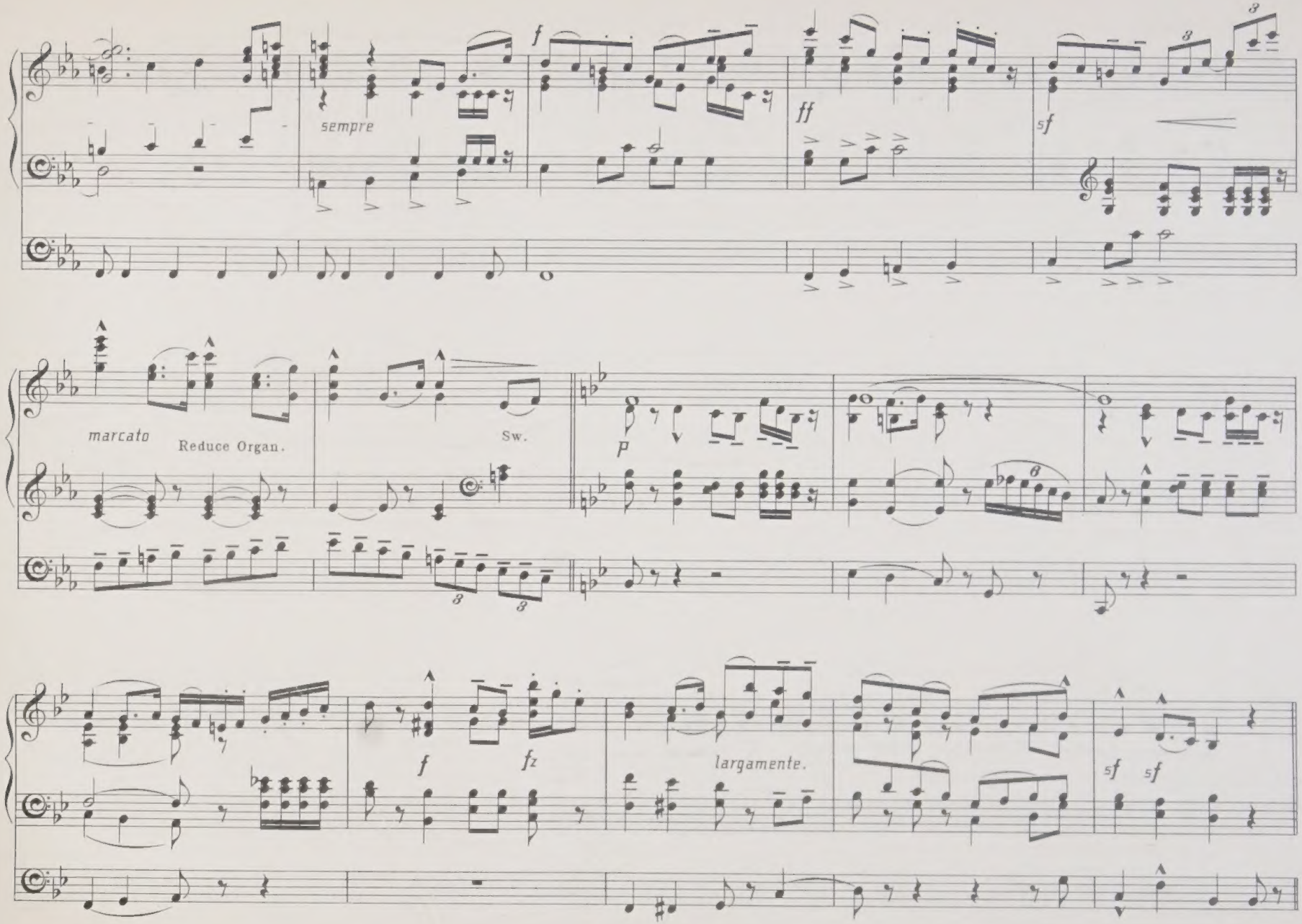
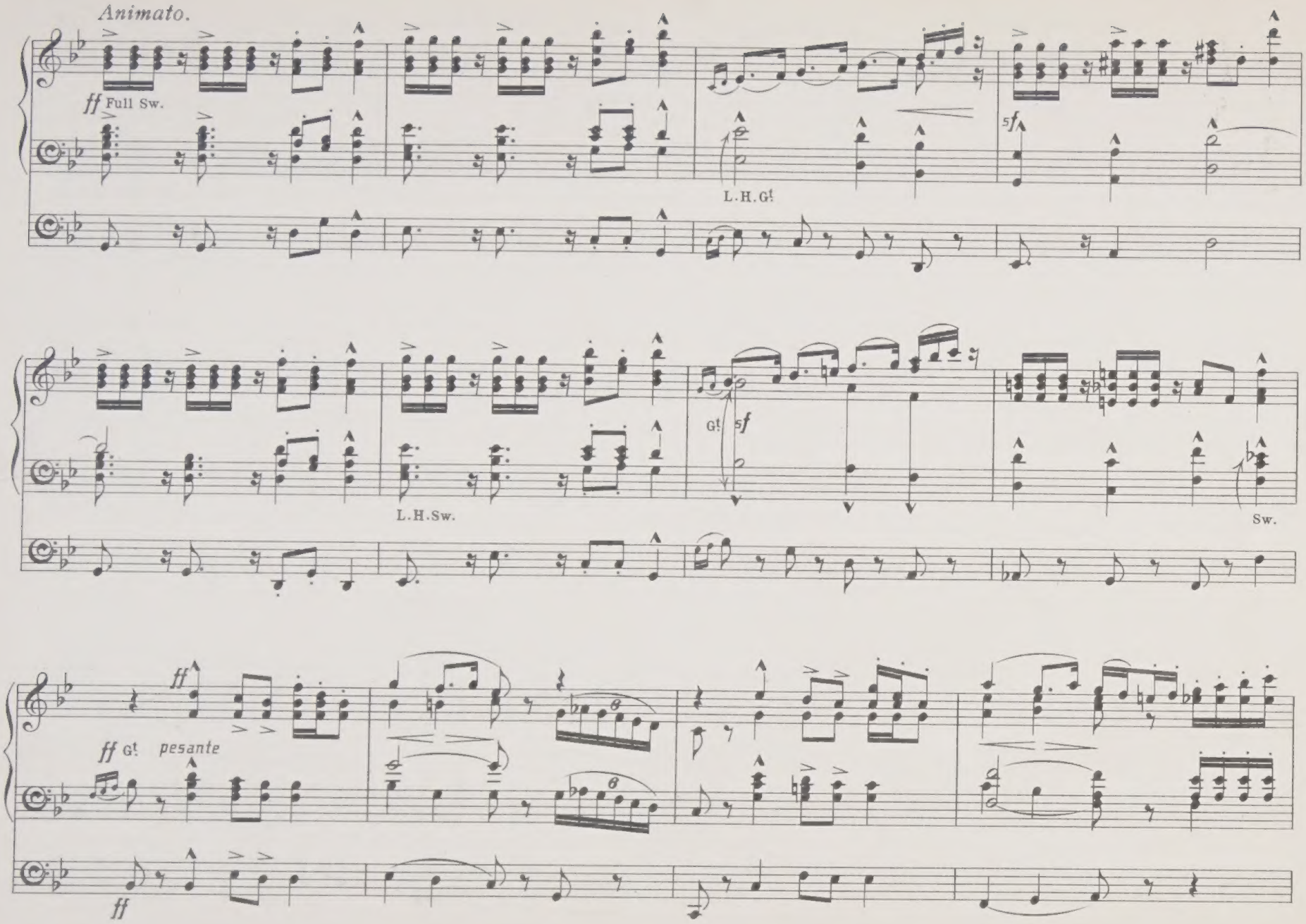
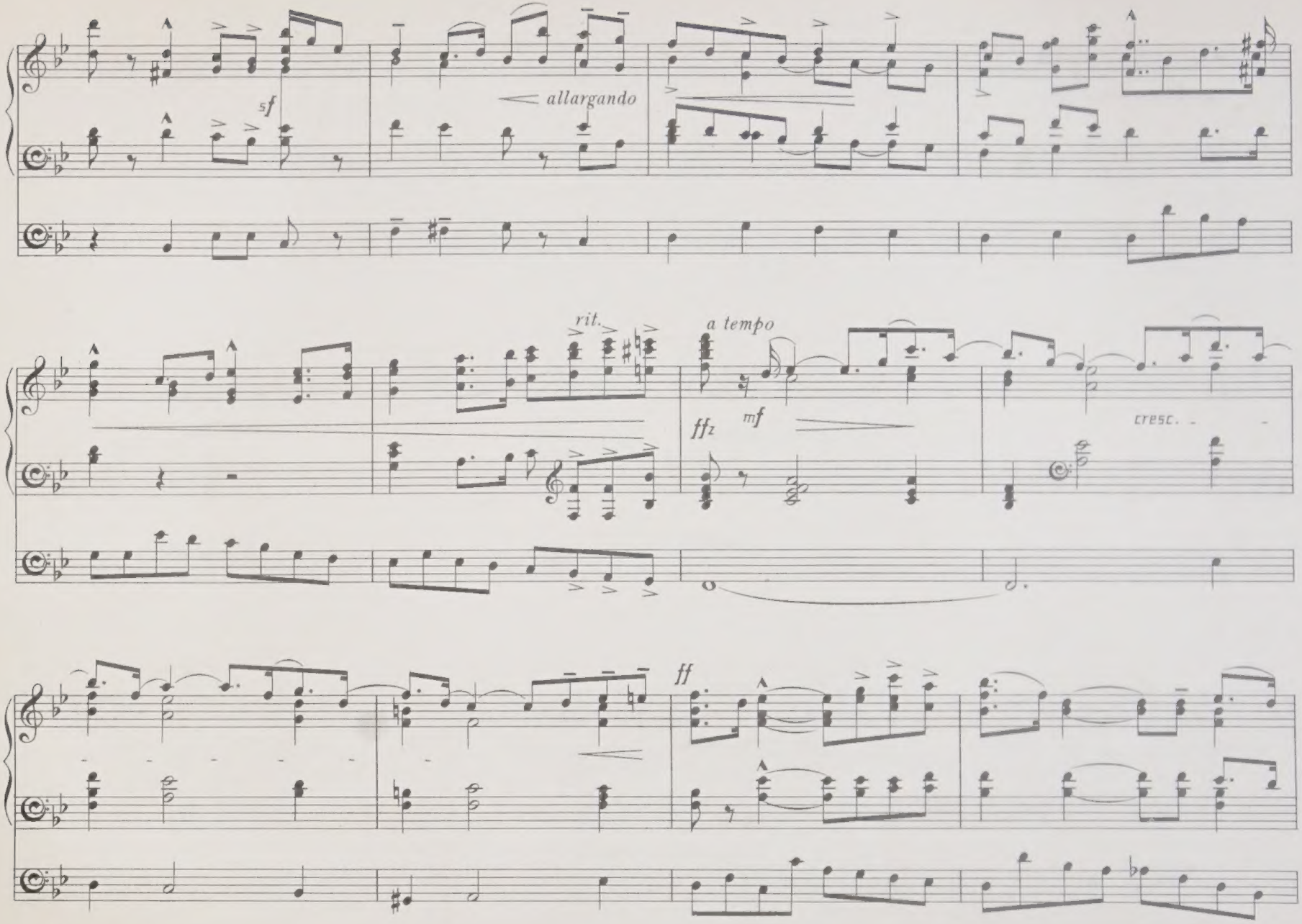

G!
sf
L.H.Sw.
Sw.
ff G! pesante
ff
sf
allargando
ff
sf poco rit.

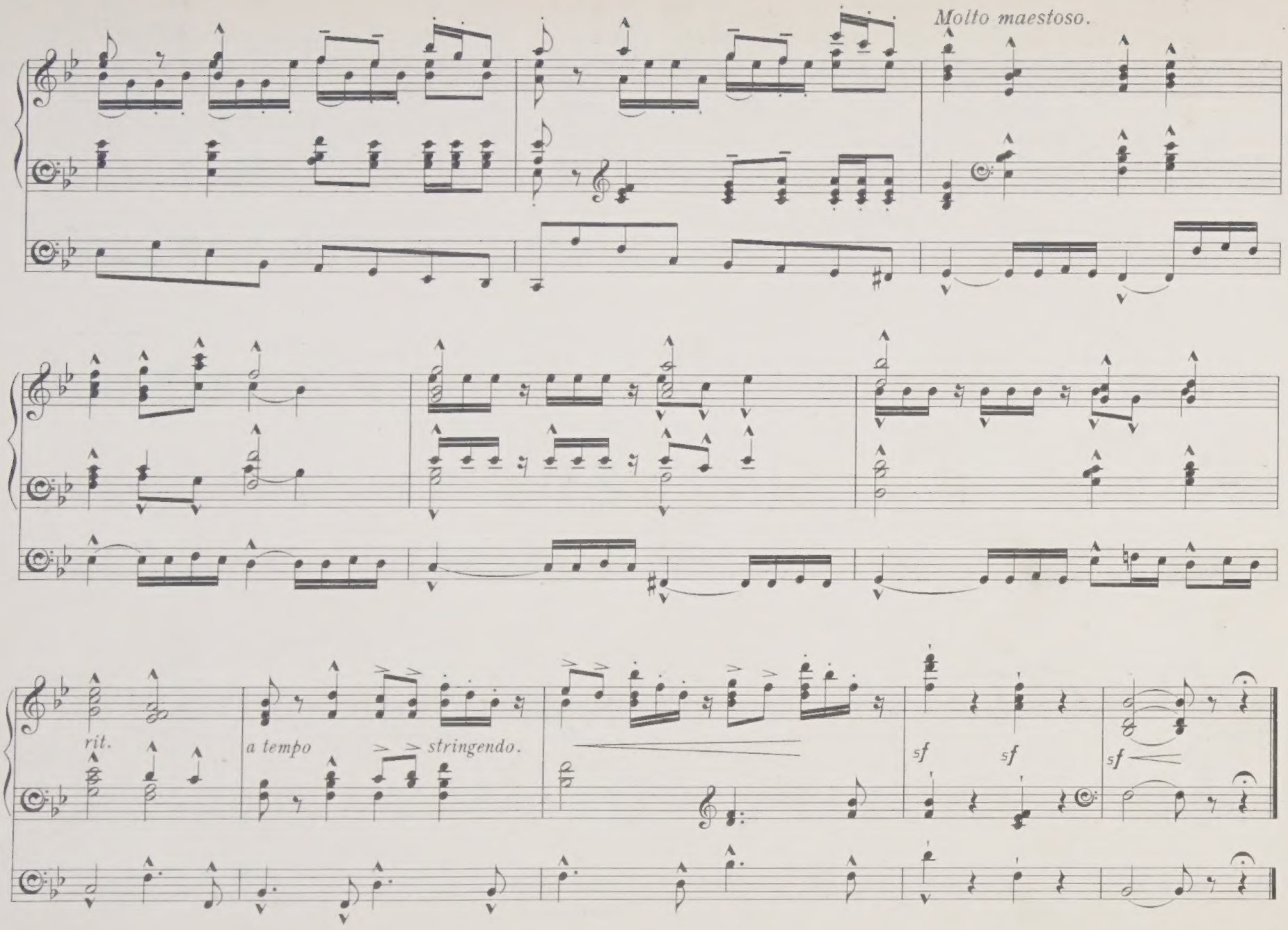

Poco meno mosso.
A
Sw. Soft 8 fl & Ob.
both hands
dolce
p molto espress.
cresc.
pp
molto
sostenuto
cresc. molto
sf p
p cresc. molto


sf p
dolce
cresc.
dim.
cresc.
pp
f
p
cresc.
fp
cresc.


sempre
f
ff
sf
marcato
Reduce Organ.
Sw.
p
f
fz
largamente.
sf
sf


Animato.
ff Full Sw.
L.H.G!
5f
G! 5f
L.H.Sw.
Sw.
ff G! pesante
ff


sf
allargando
rit.
a tempo
ffz
mf
cresc.
ff



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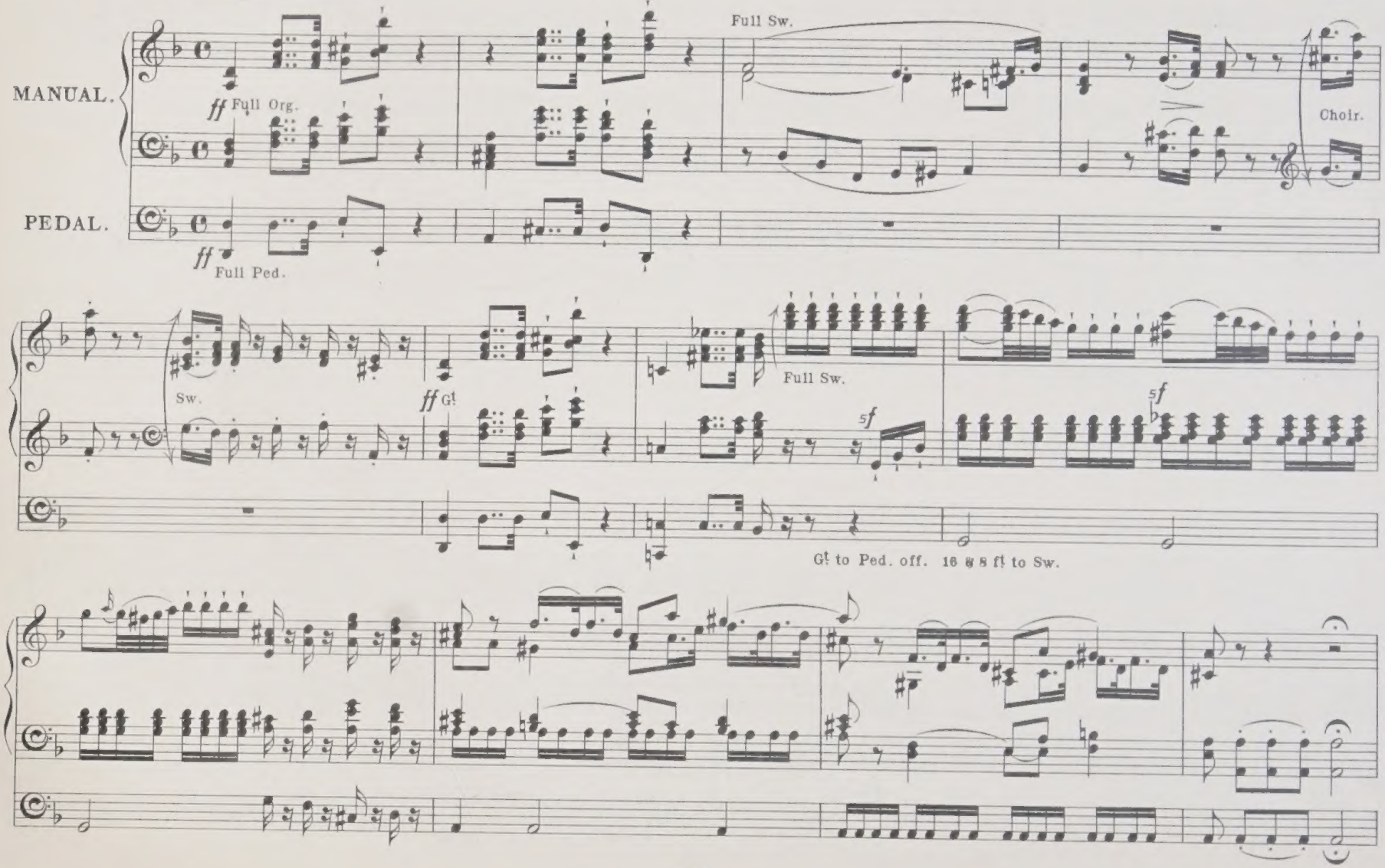
INTRODUCTION TO "THE PASSION MUSIC."

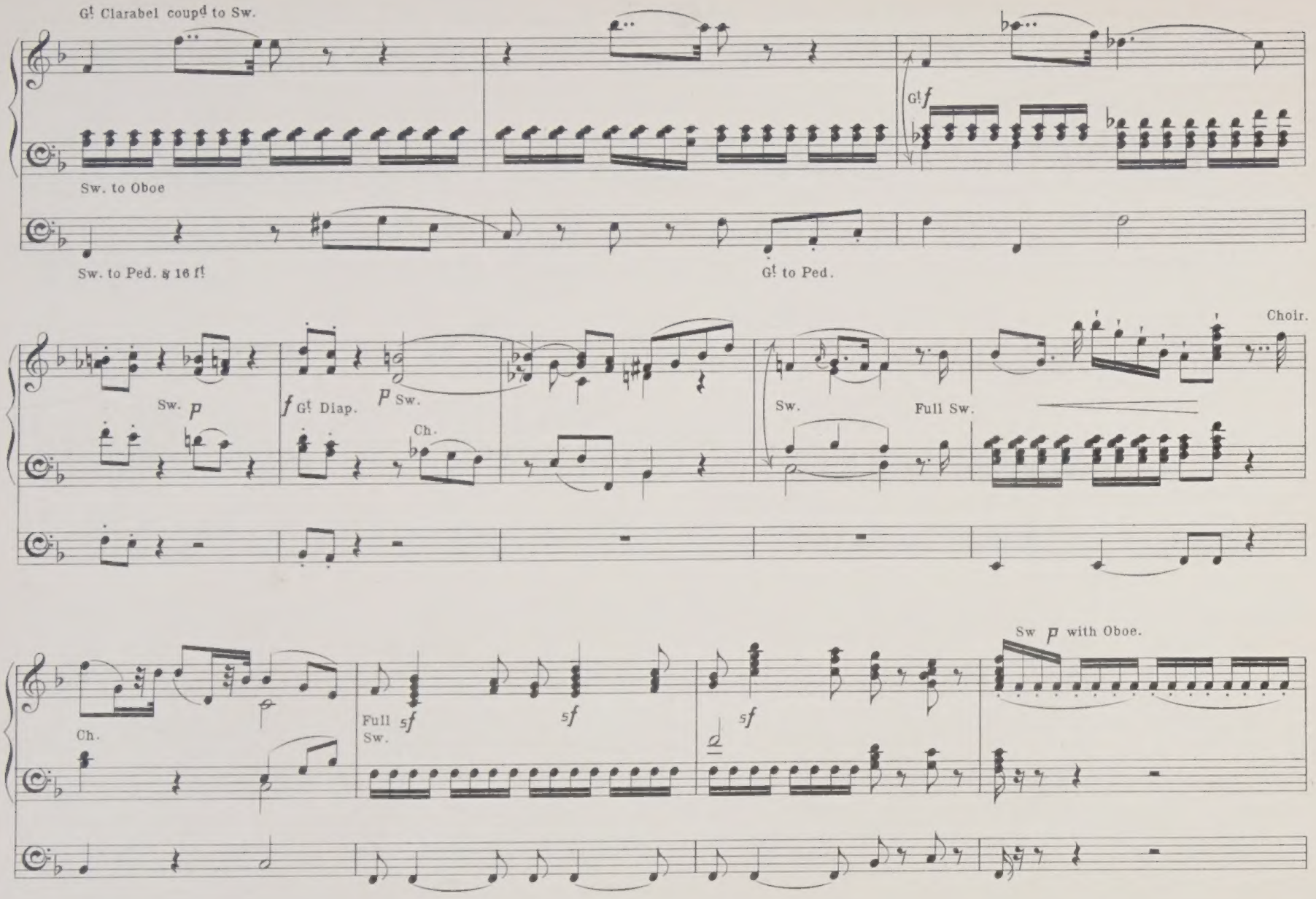
Arranged by
W. J. Phillips.

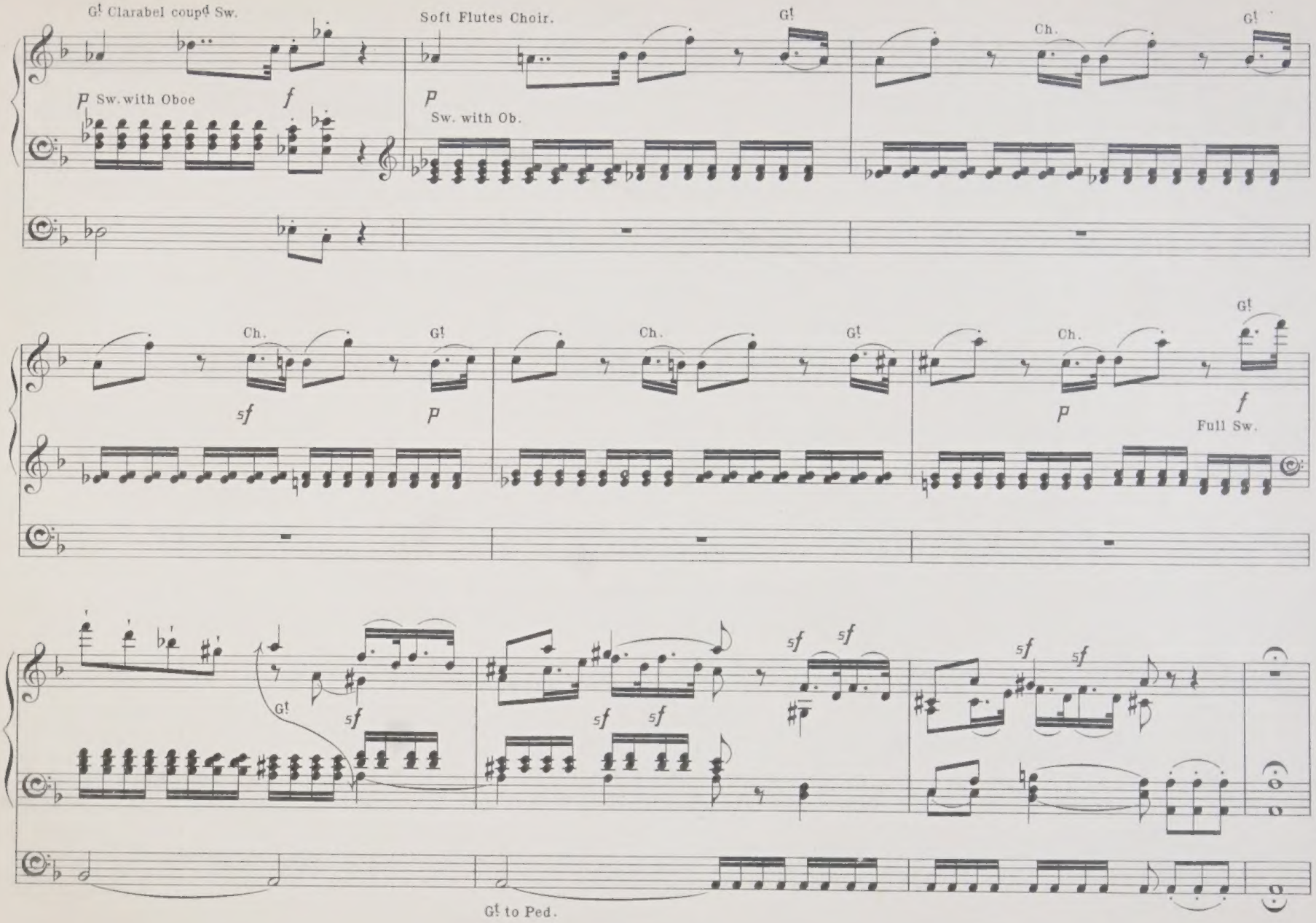
Adagio maestoso.

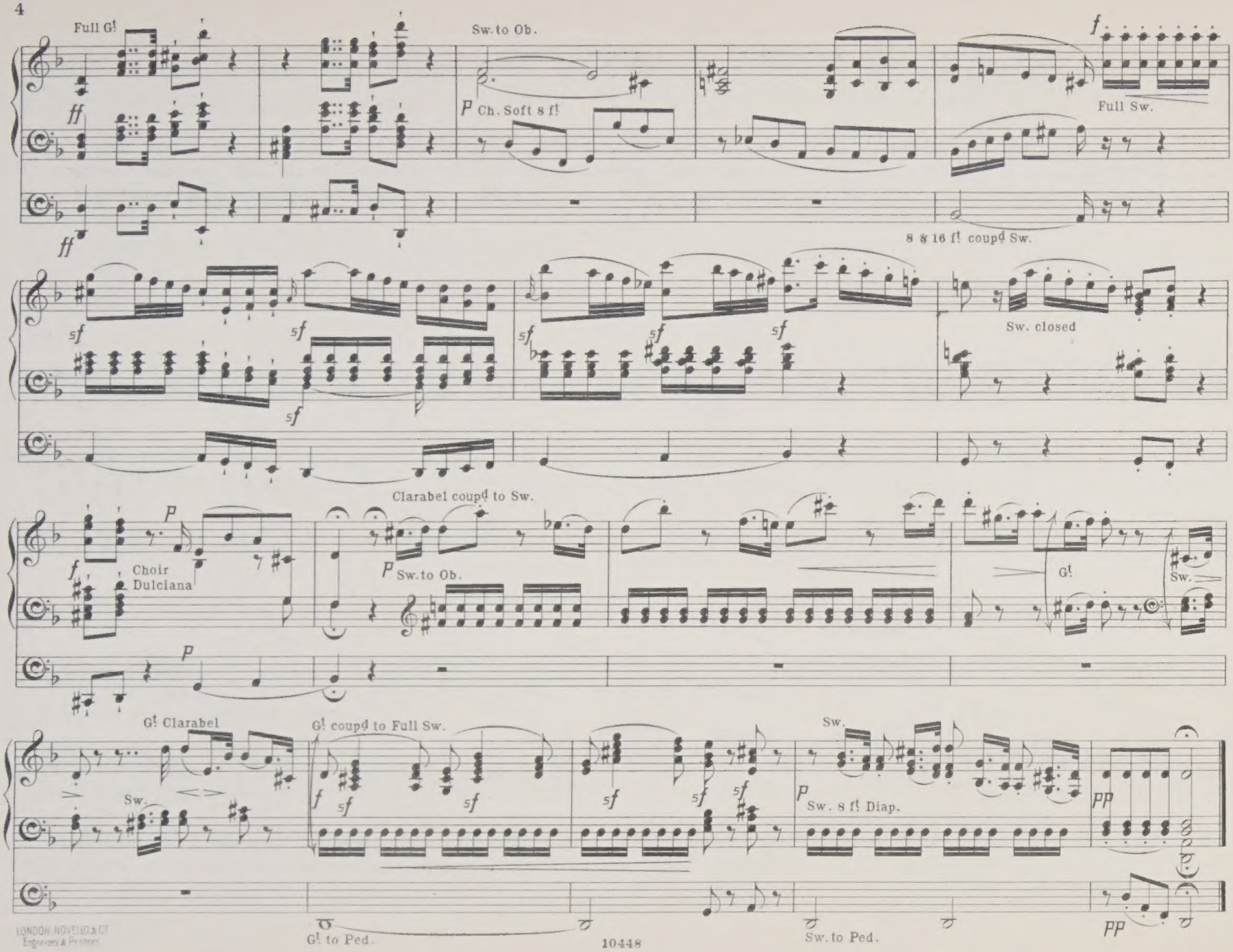
J. Haydn.



47-


G! Clarabel coupd to Sw.
Sw. to Oboe
Sw. to Ped. & 16 f!
G! to Ped.
G! f
Sw. p
f G! Diap.
p Sw.
Ch.
Sw.
Full Sw.
Choir.
Ch.
Full Sw.
sf
sf
sf
Sw p with Oboe.


G! Clarabel coupd Sw.
Soft Flutes Choir.
G!
Ch.
G!
P Sw. with Oboe
f
P
Sw. with Ob.
Ch.
G!
Ch.
G!
Ch.
G!
sf
P
P
f
Full Sw.
G!
sf
sf sf
sf sf
sf sf
sf sf
G! to Ped.



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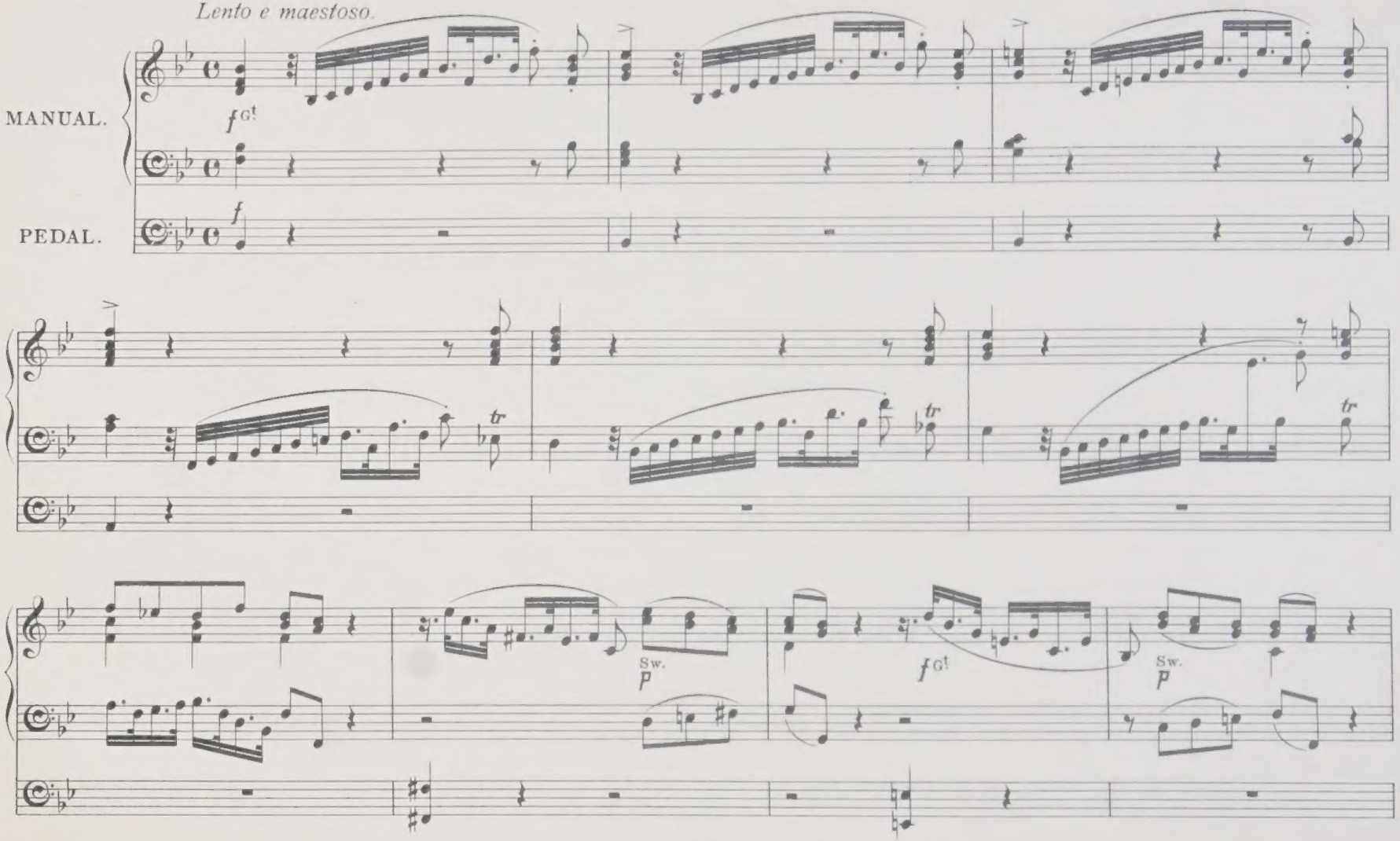
Prelude and Fugue on the Name of BACH.

Arranged by
G. M. Garrett.

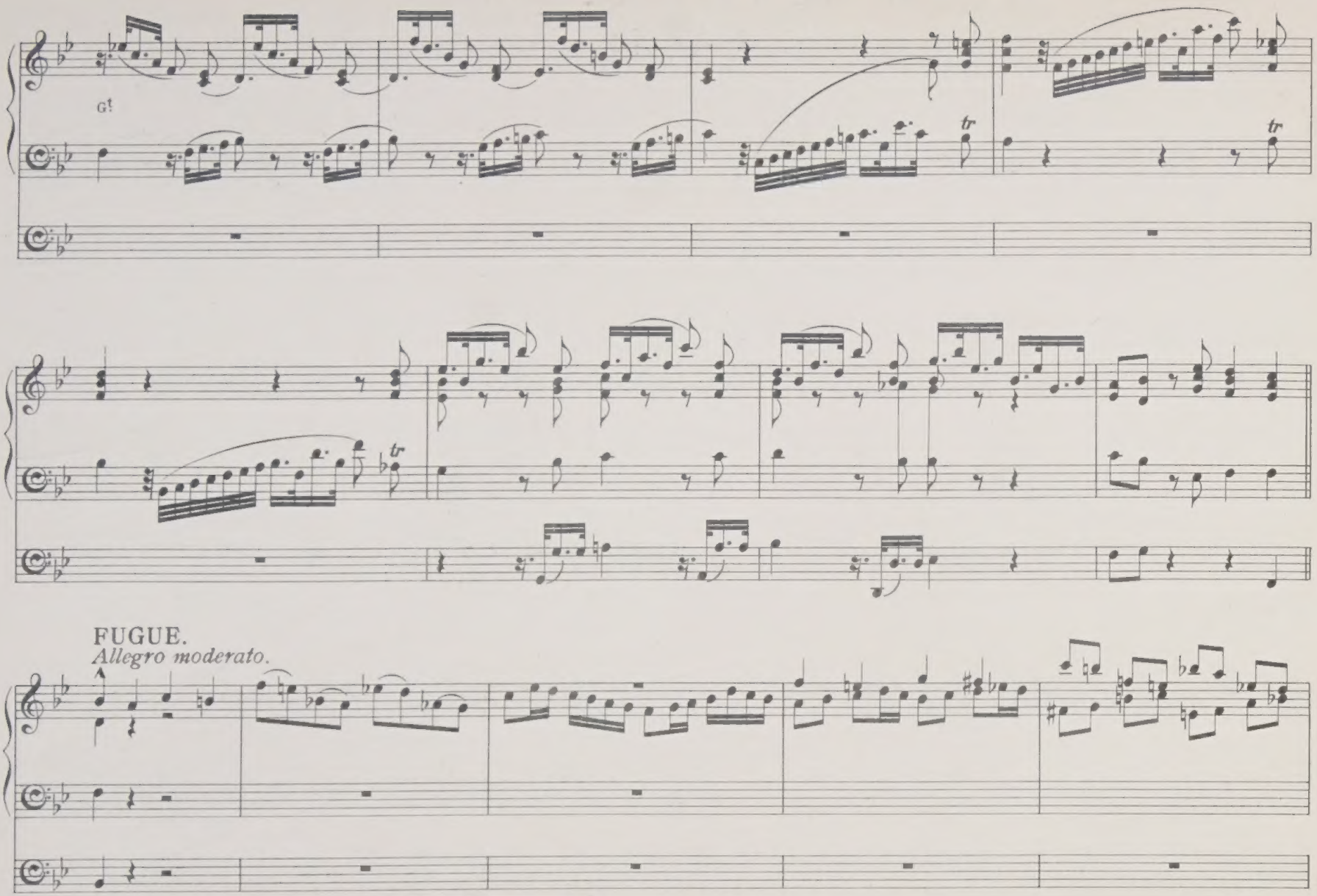
+) J. S. Bach.(?)

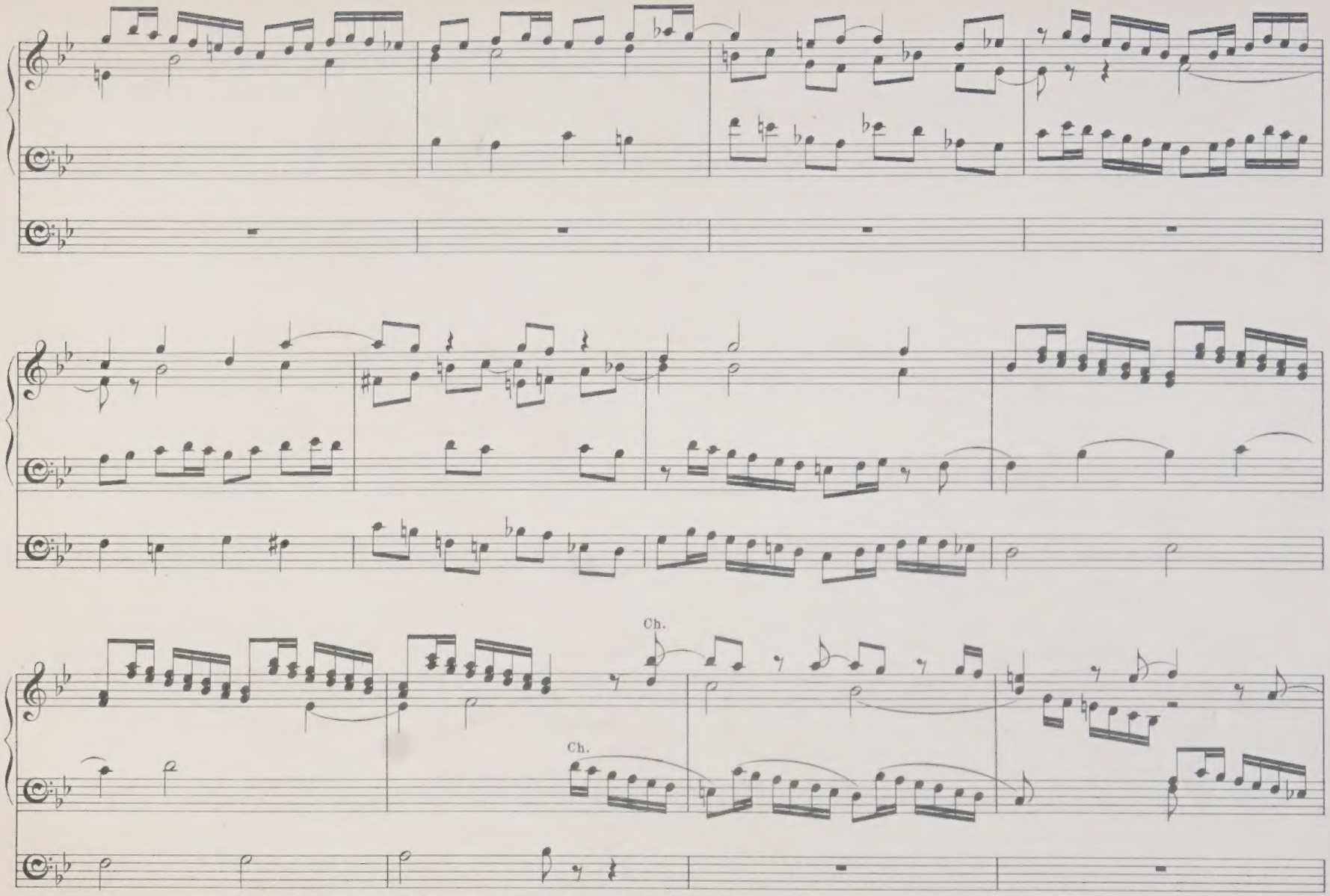
Lento e maestoso.

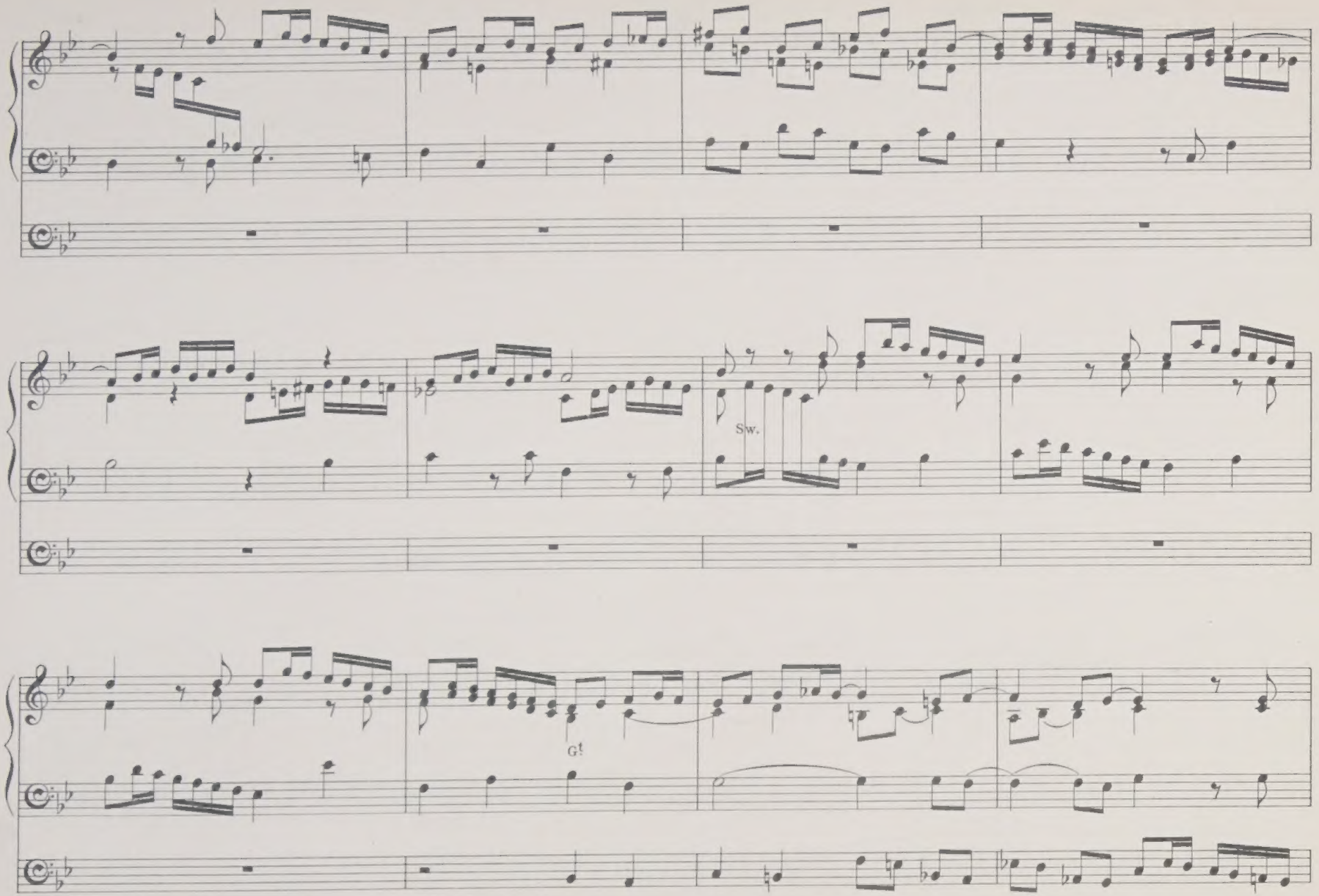


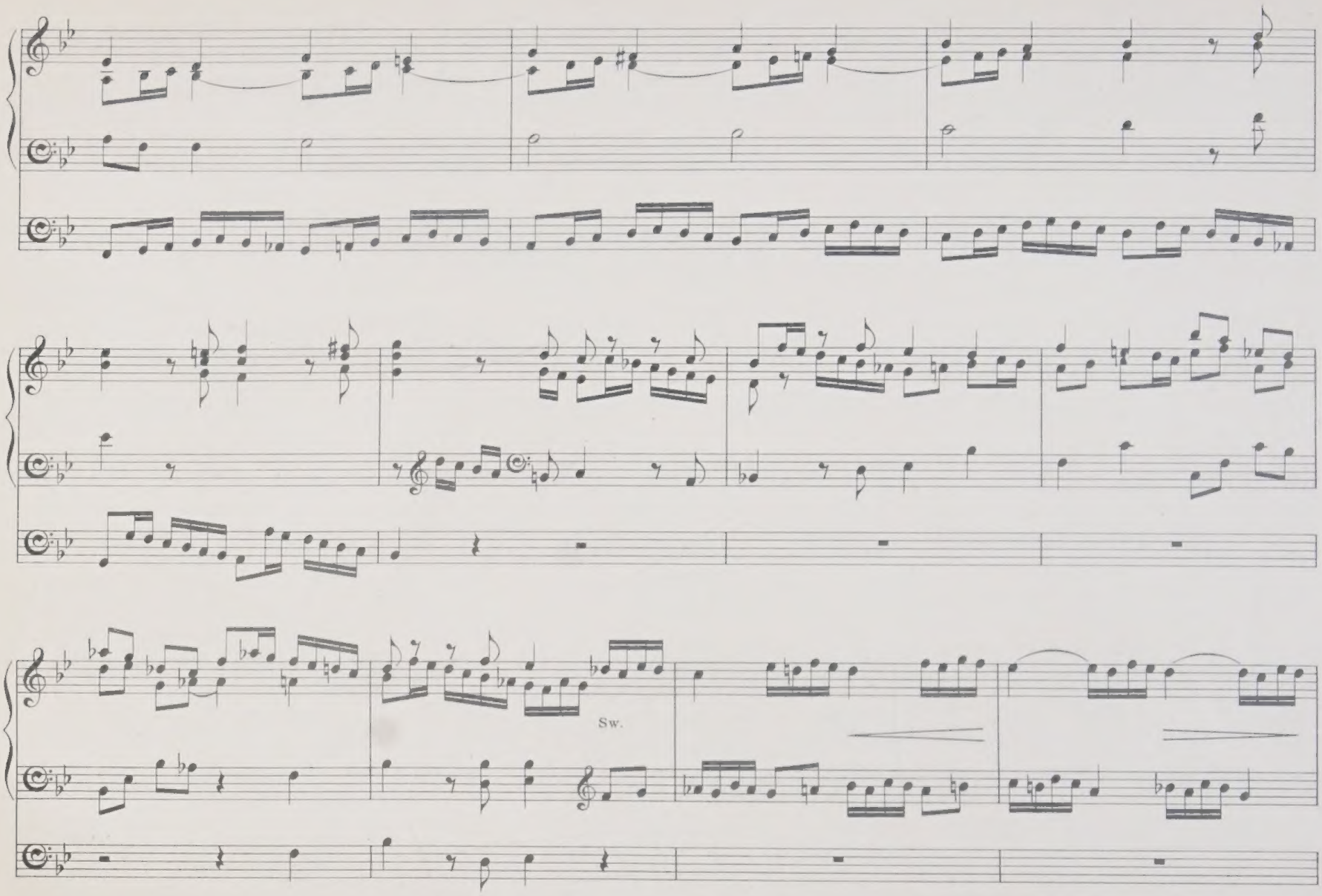
+) The authenticity of this piece is not established, some authorities holding the opinion that it was *not* composed by Bach.

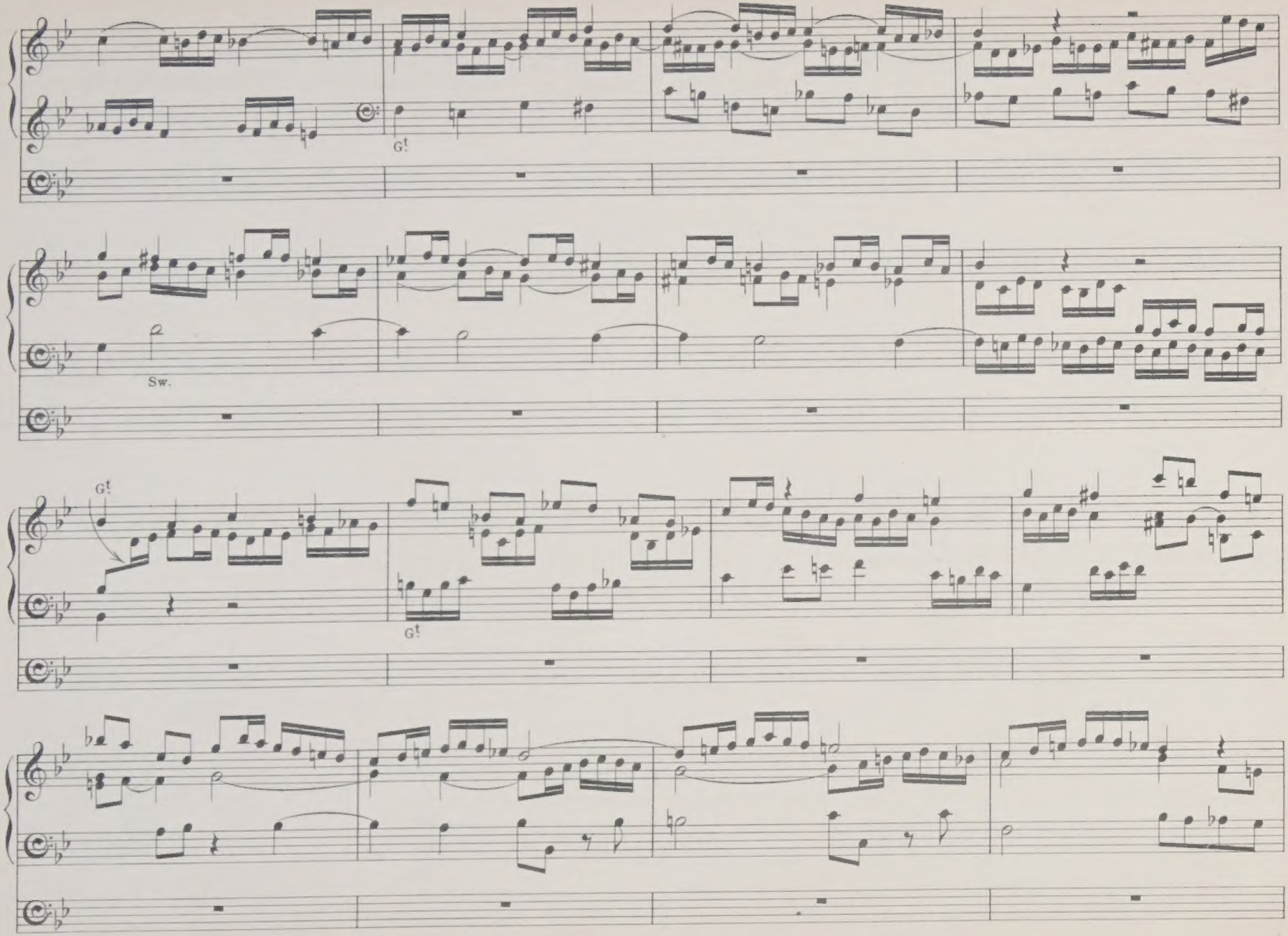
48.

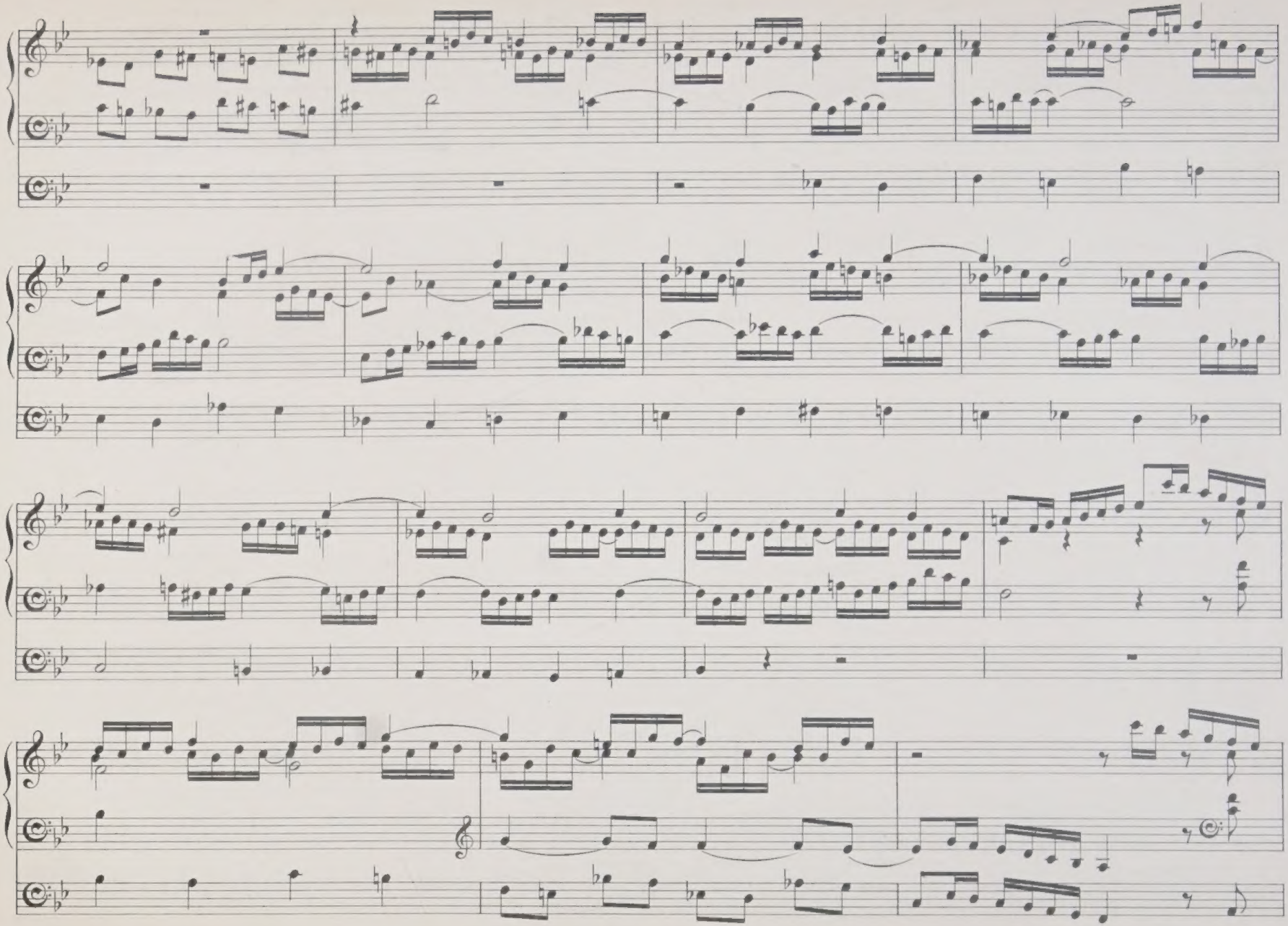

FUGUE.
Allegro moderato.

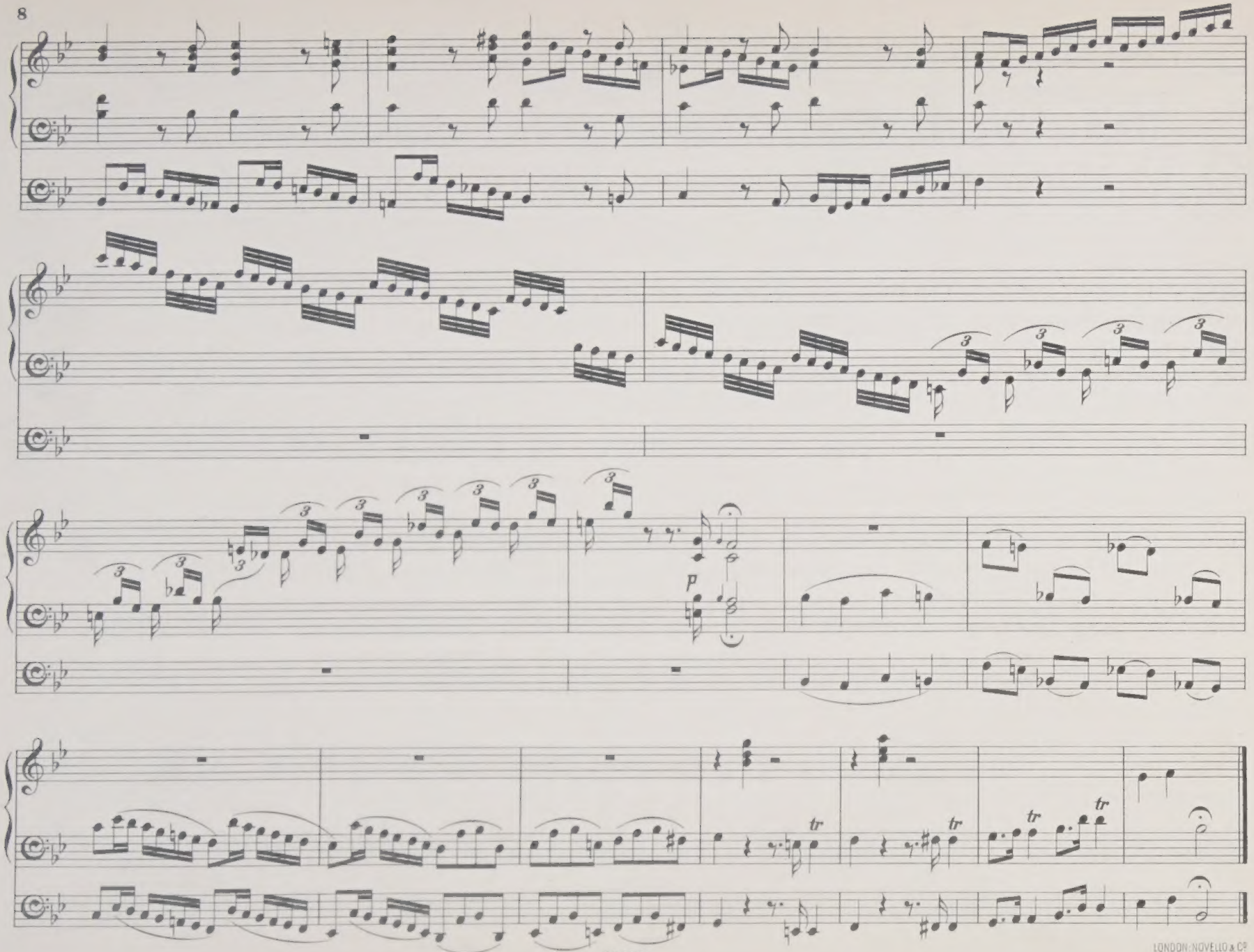

Ch.
Ch.


Sw.
G!


Sw.


G!
Sw.
G!
G!





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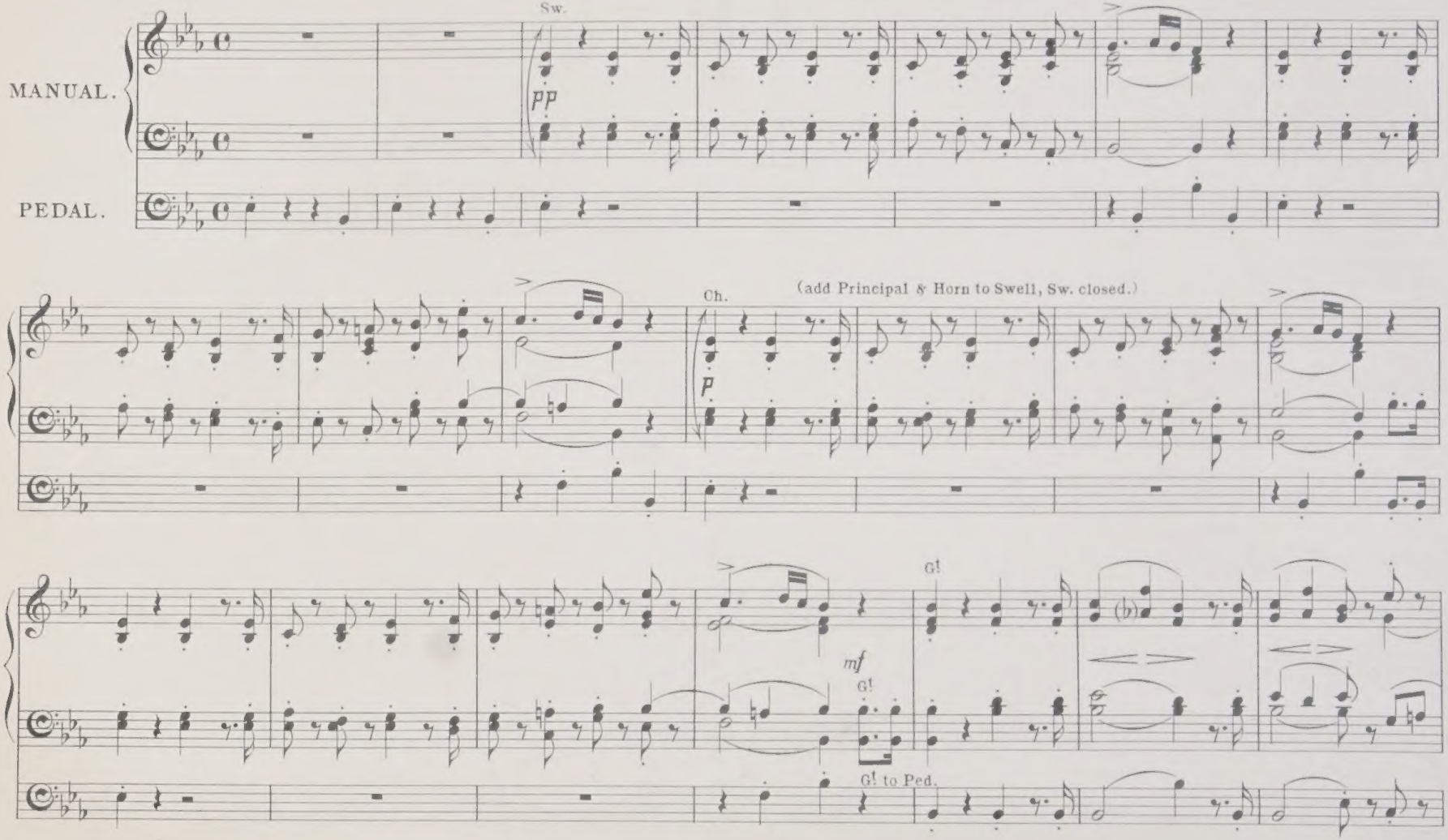
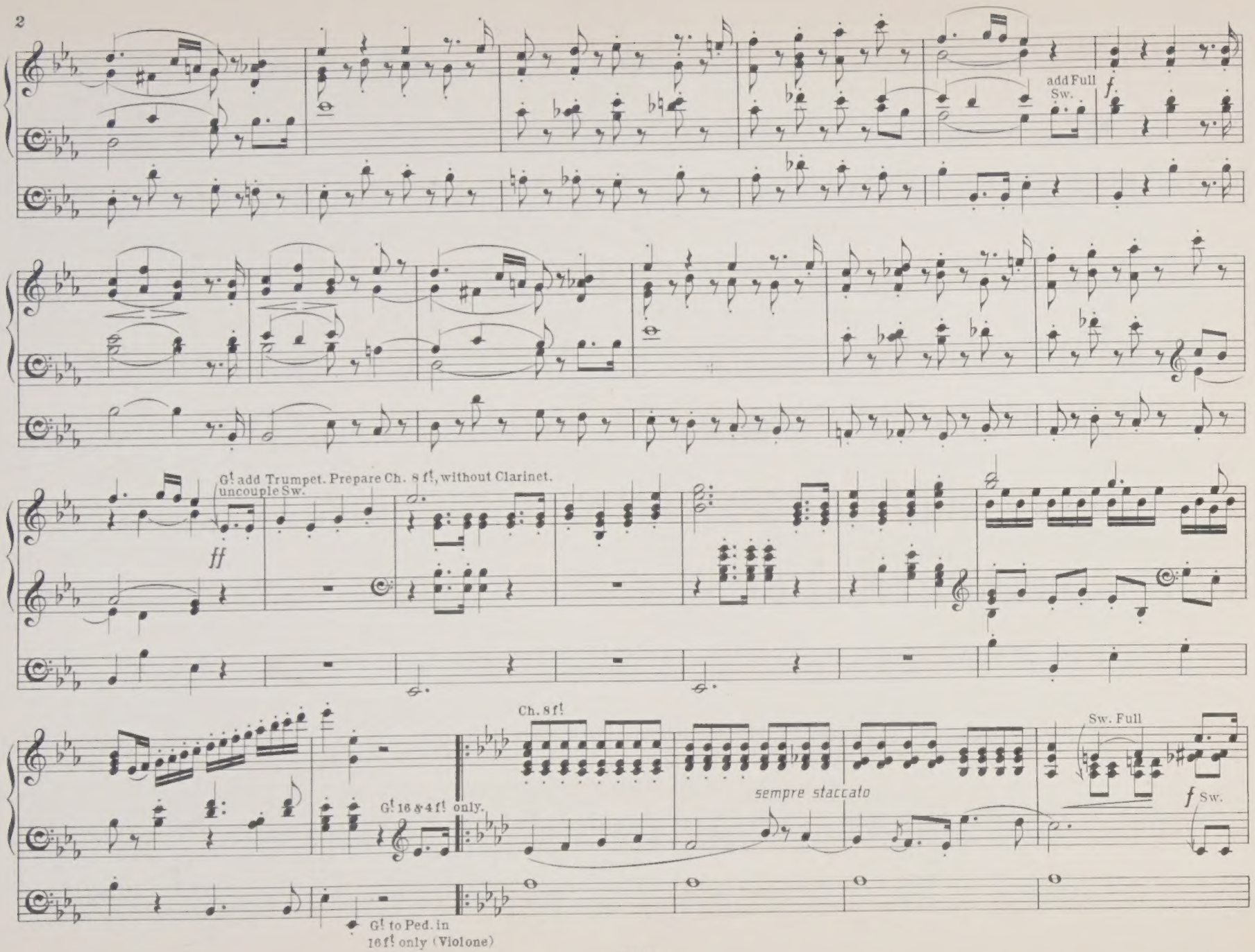
G! Diaps. & Prin.
Sw. to Oboe coup. to G!
Ch. Gedact & Clarinet.
Ped. Open 16 f! & soft 8 f! uncoupled.

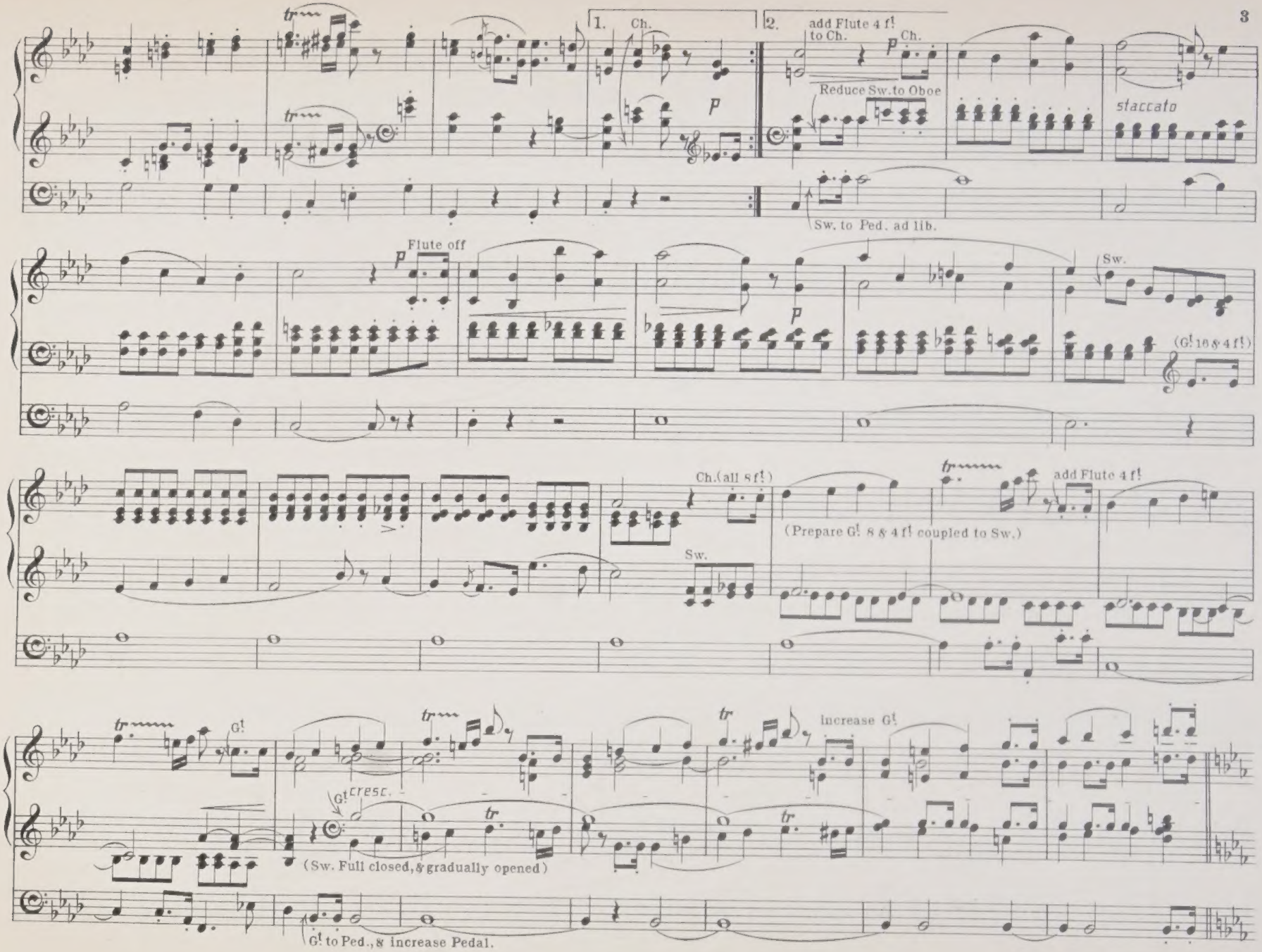
MARCH from "ABRAHAM."

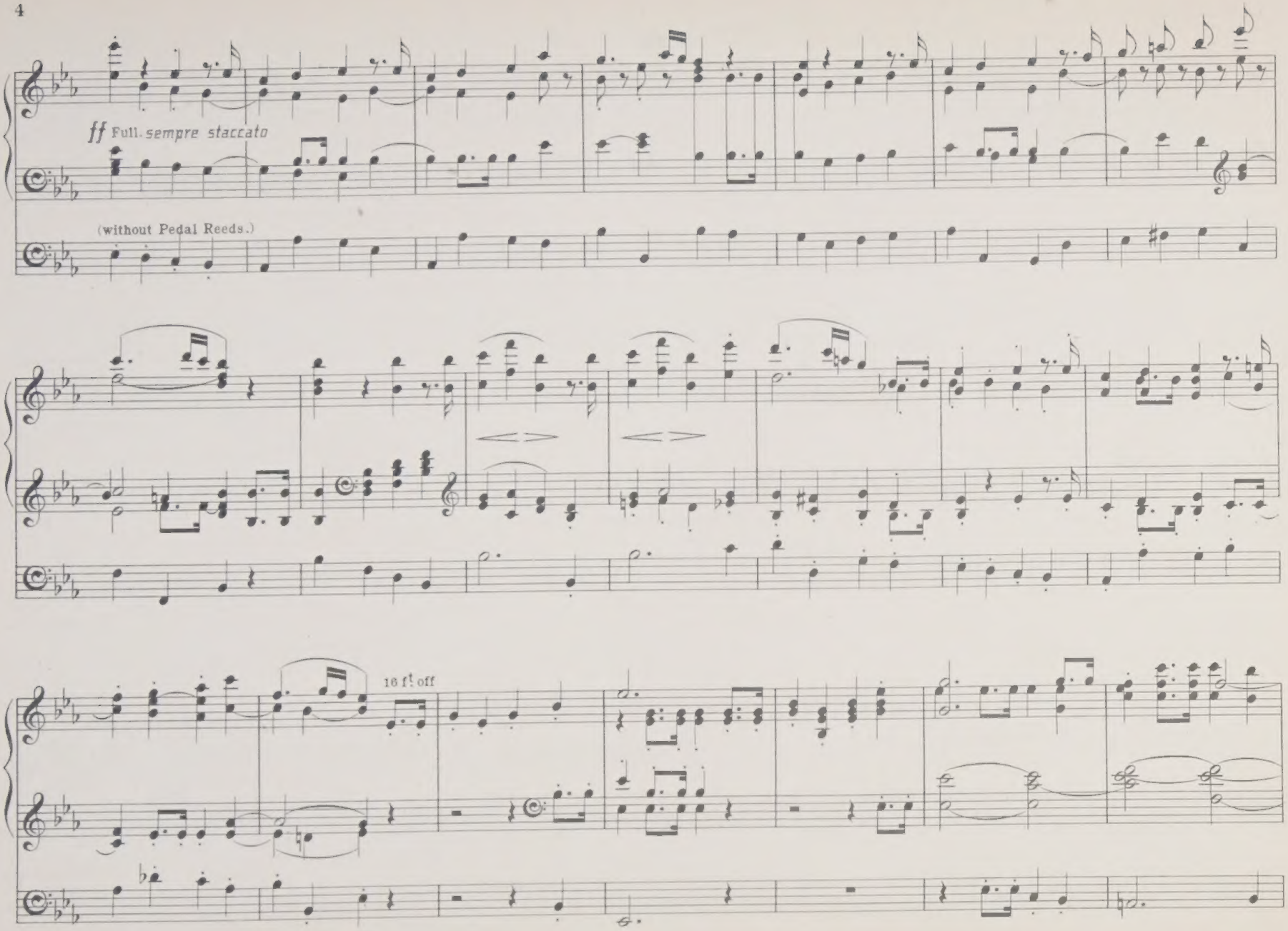
Arranged by
Arthur C. Edwards.

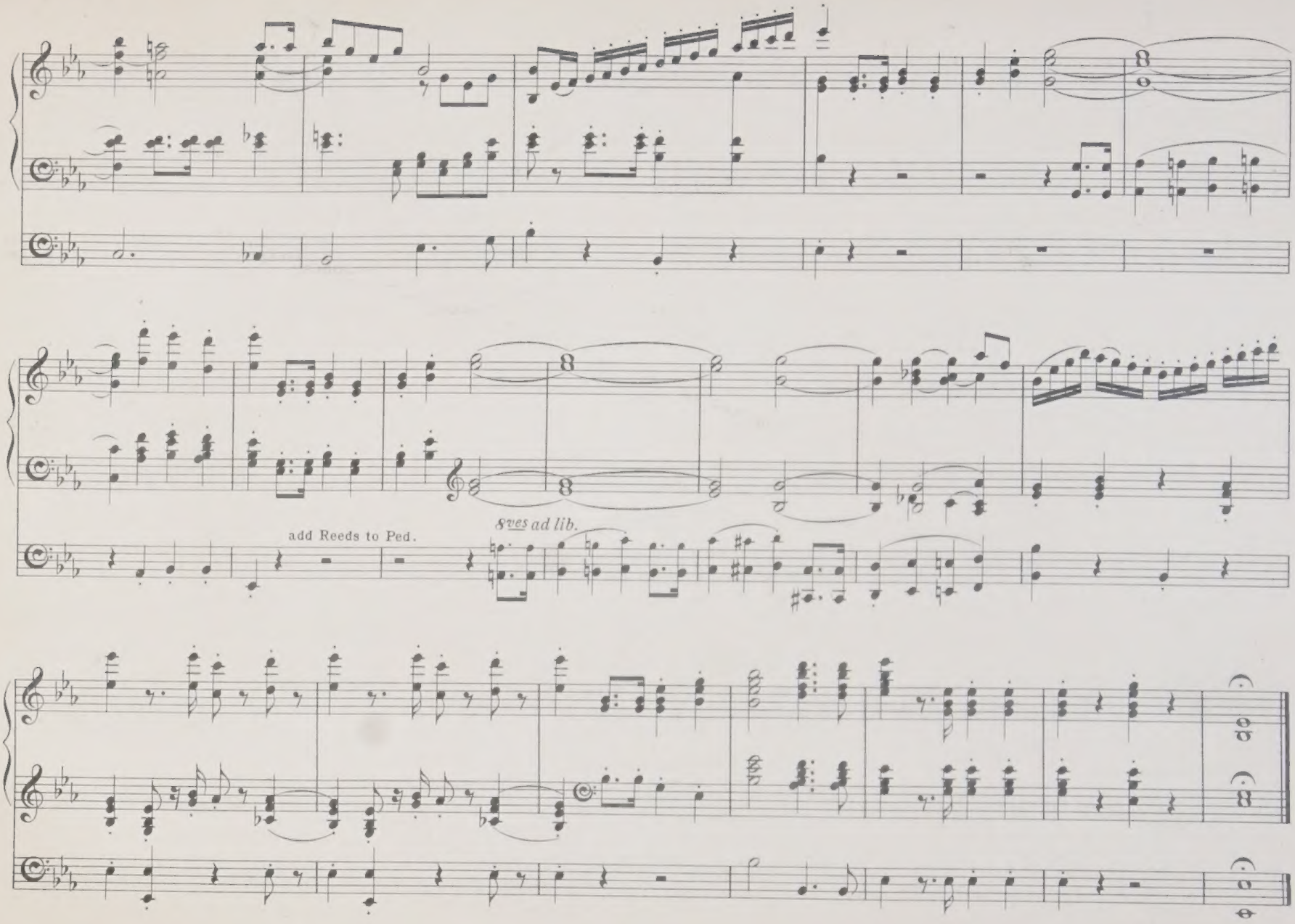
B. Molique.




add Full Sw.
f
G! add Trumpet. Prepare Ch. 8 f!, without Clarinet. uncouple Sw.
ff
Ch. 8 f!
sempre staccato
Sw. Full
f Sw.
G! 16 & 4 f! only.
G! to Ped. in 16 f! only (Violone)


1. Ch.
2. add Flute 4 f!
to Ch.
Ch.
Reduce Sw. to Oboe
staccato
Sw. to Ped. ad lib.
Flute off
Sw.
(G! 16 & 4 f!)
Ch. (all 8 f!)
Sw.
(Prepare G! 8 & 4 f! coupled to Sw.)
add Flute 4 f!
G!
G! cresc.
increase G!
(Sw. Full closed, & gradually opened)
G! to Ped., & increase Pedal.


ff Full. sempre staccato
(without Pedal Reeds.)
16 ft off



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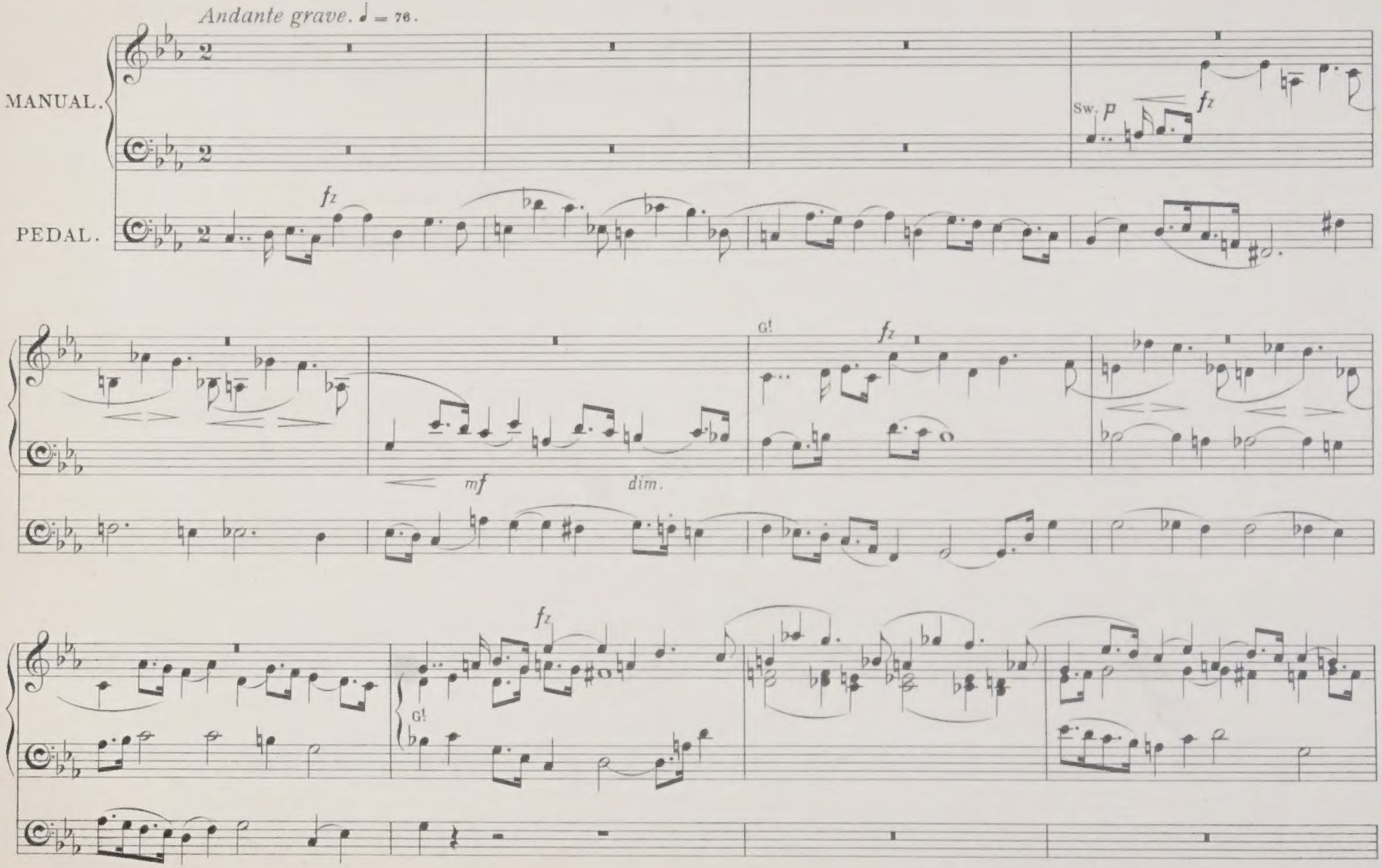
G! 8 f!
Sw. 8 f! Reeds
Ch. Clarinet
Ped. 16 & 8 f! to G! only

OVERTURE TO "CALVARY."

Arranged by
W. A. C. Cruickshank.

L. Spohr.

Andante grave. ♩ = 76.



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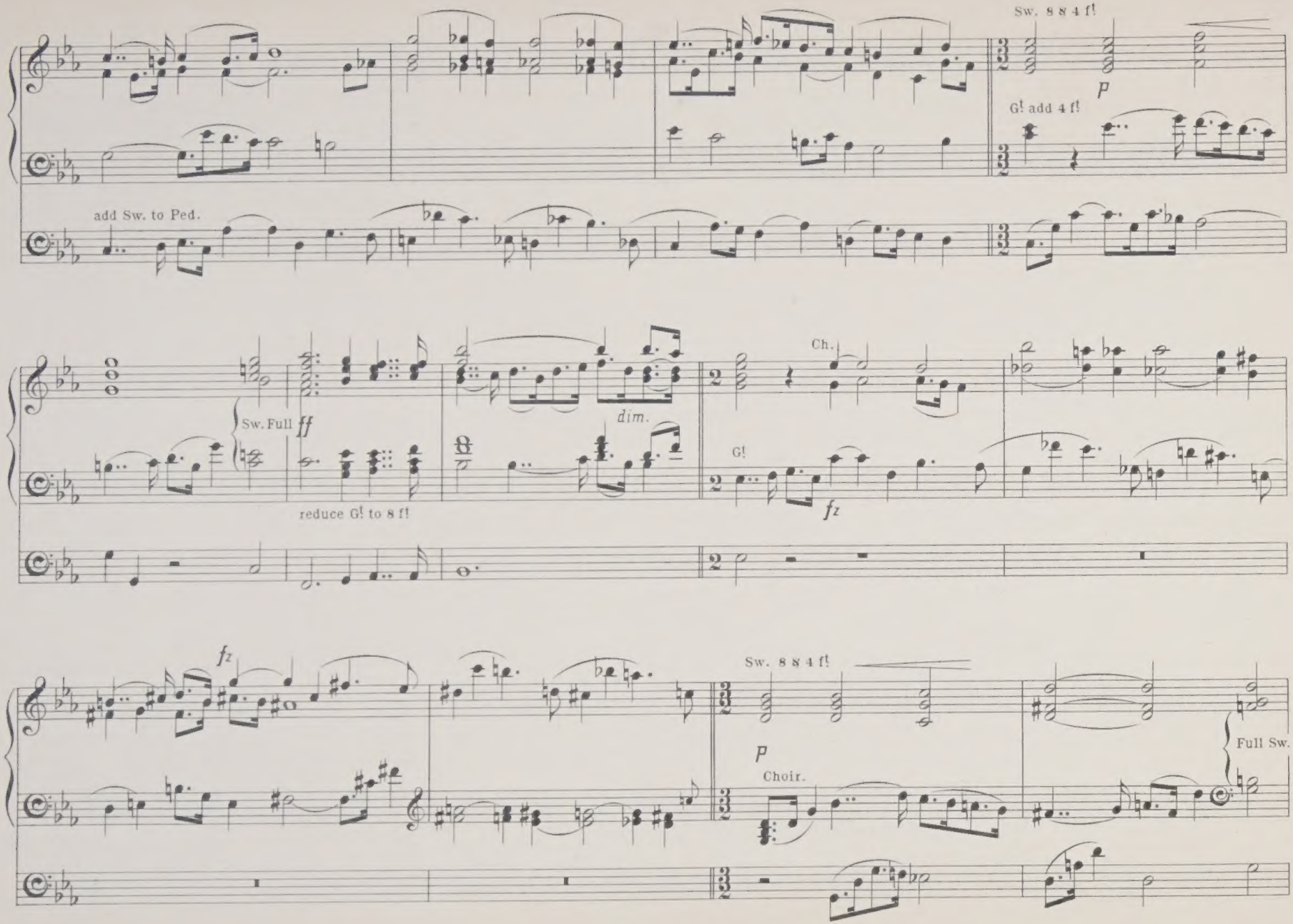
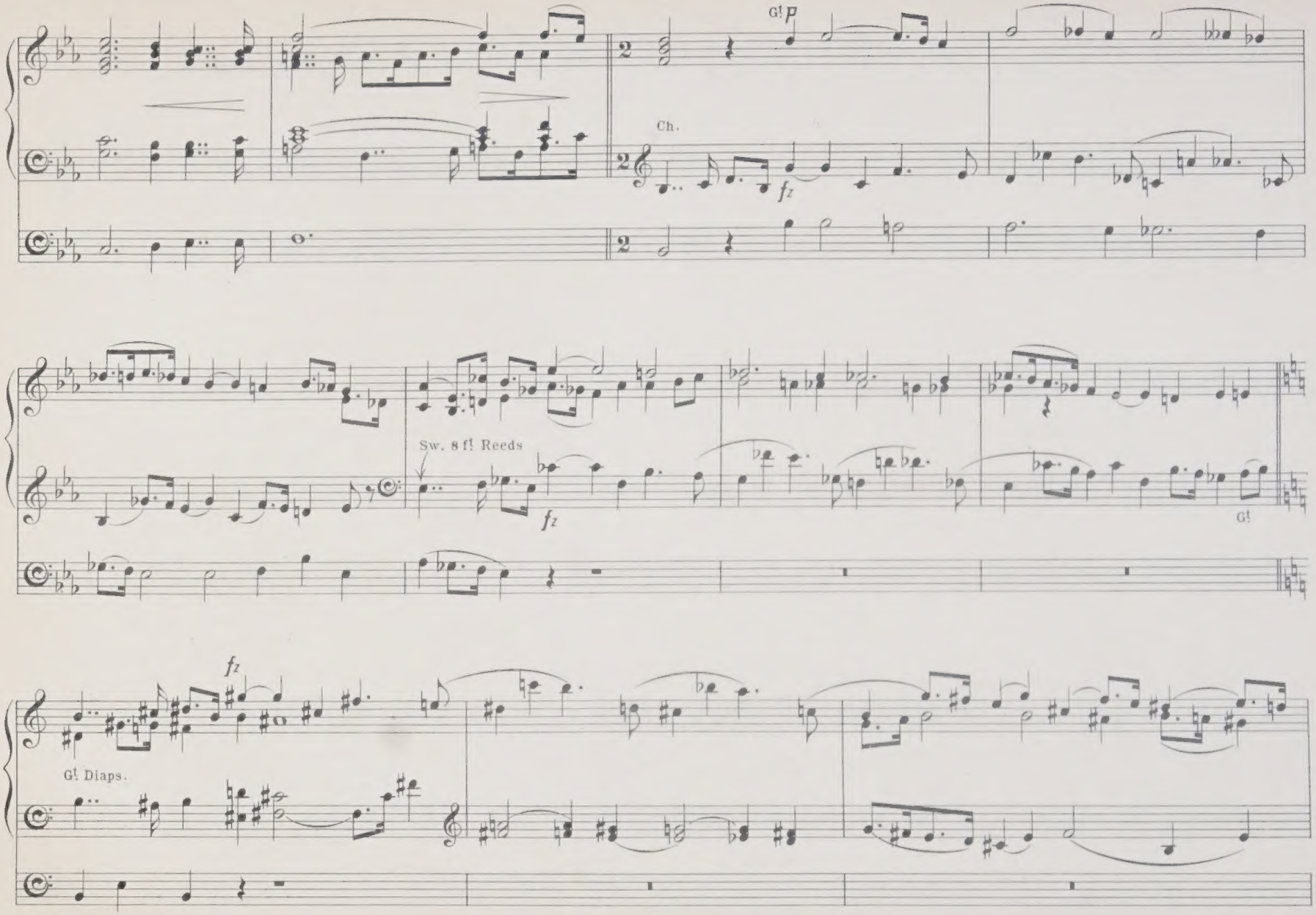
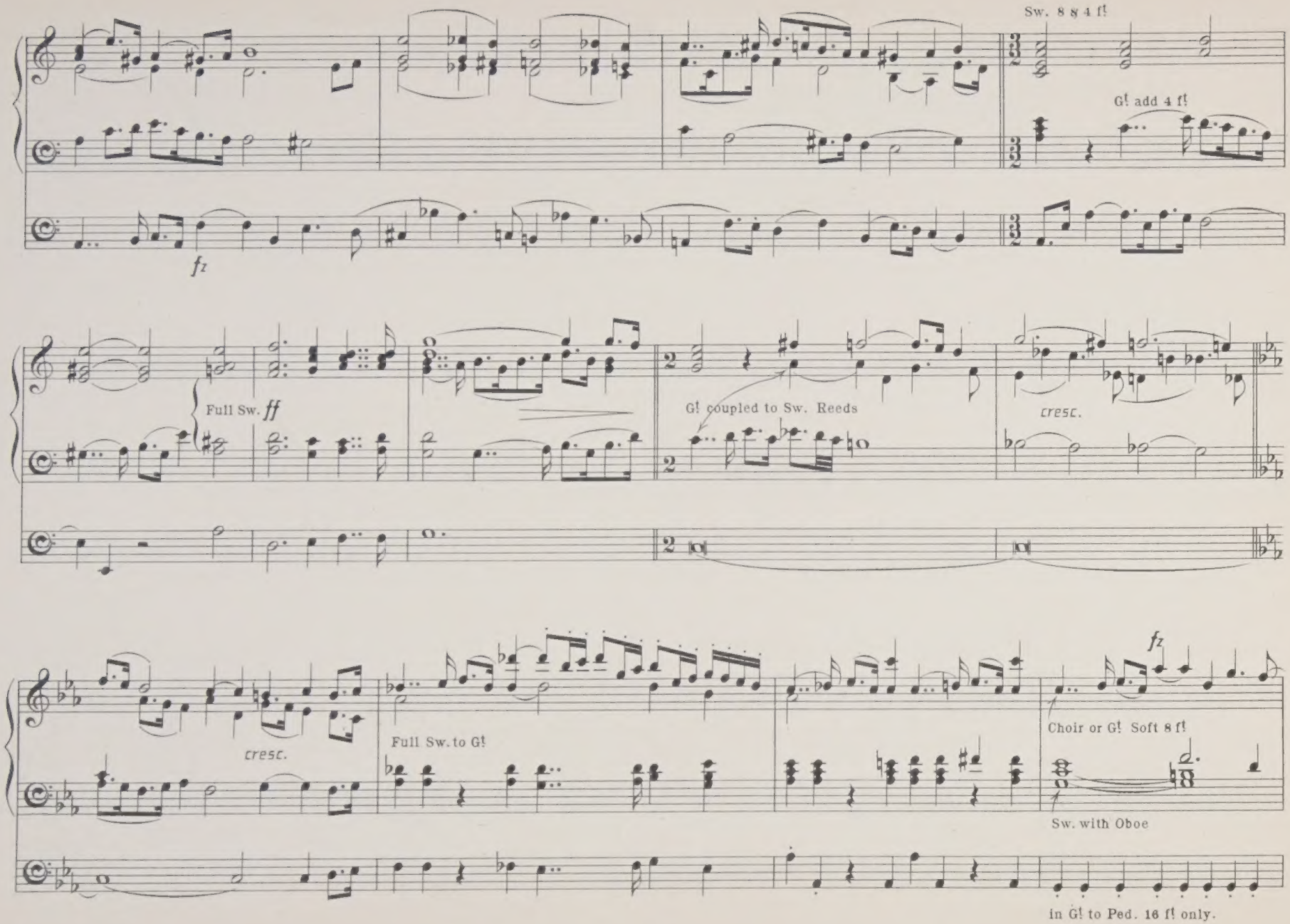
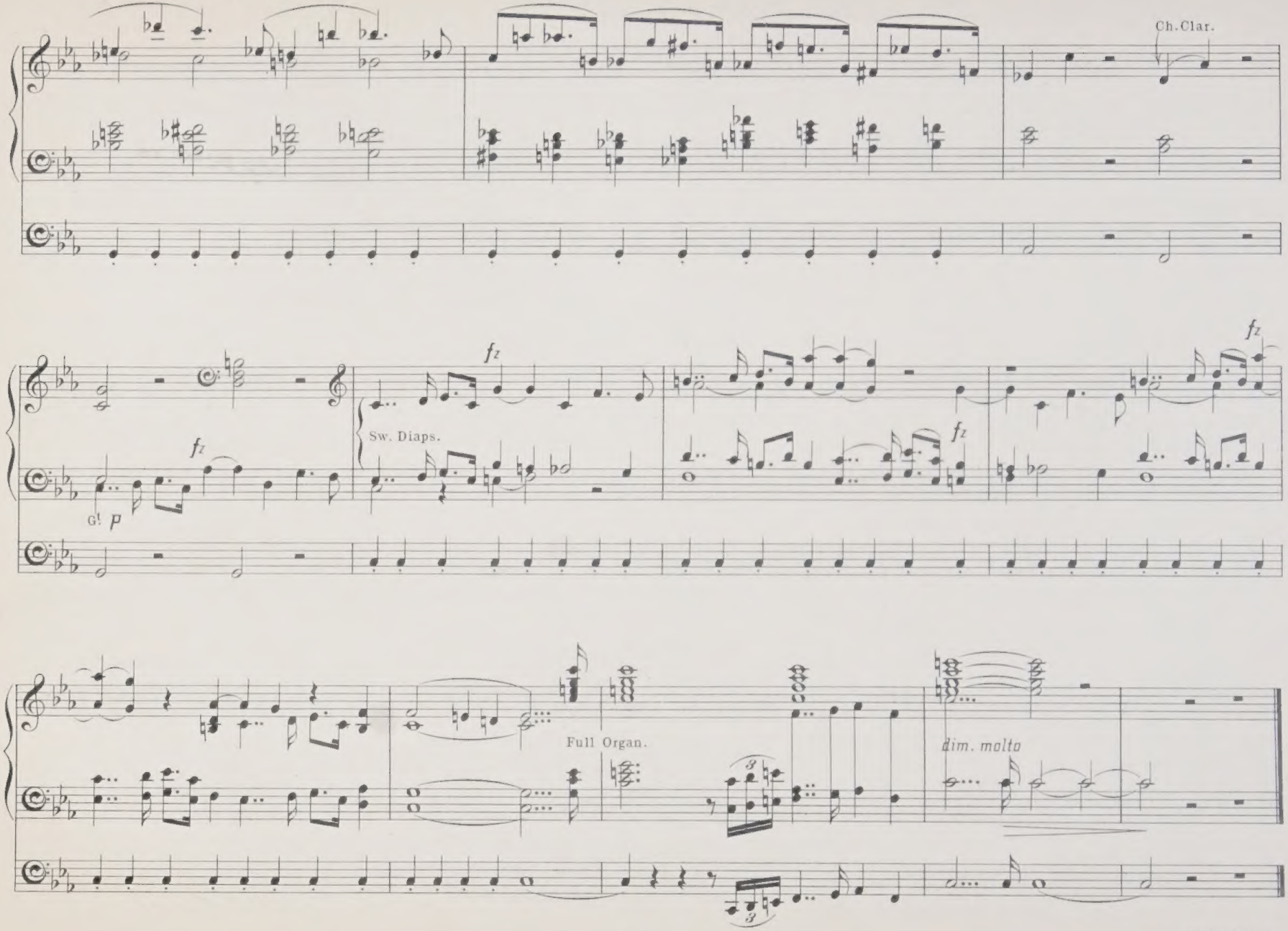

Sw. 8 8 4 f!
p
G! add 4 f!
add Sw. to Ped.
Sw. Full ff
reduce G! to 8 f!
dim.
Ch.
G!
fz
fz
Sw. 8 8 4 f!
p
Choir.
Full Sw.


G! P
Ch.
fz
Sw. 8 f! Reeds
fz
G!
fz
G! Diaps.


Sw. 8 8 4 ft
G! add 4 ft
fz
Full Sw. ff
G! coupled to Sw. Reeds
cresc.
cresc.
Full Sw. to G!
fz
Choir or G! Soft 8 ft
Sw. with Oboe
in G! to Ped. 16 ft only.



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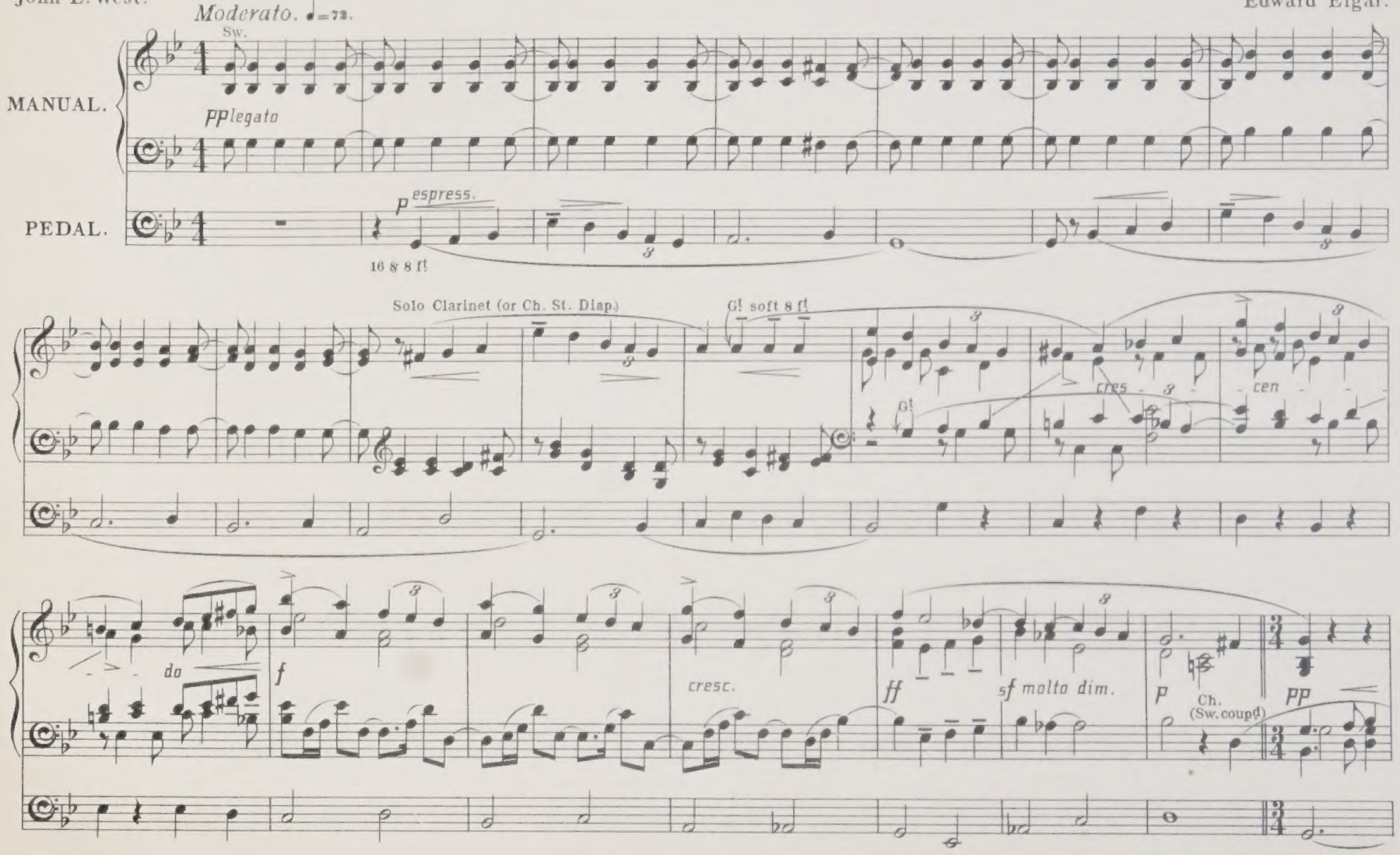

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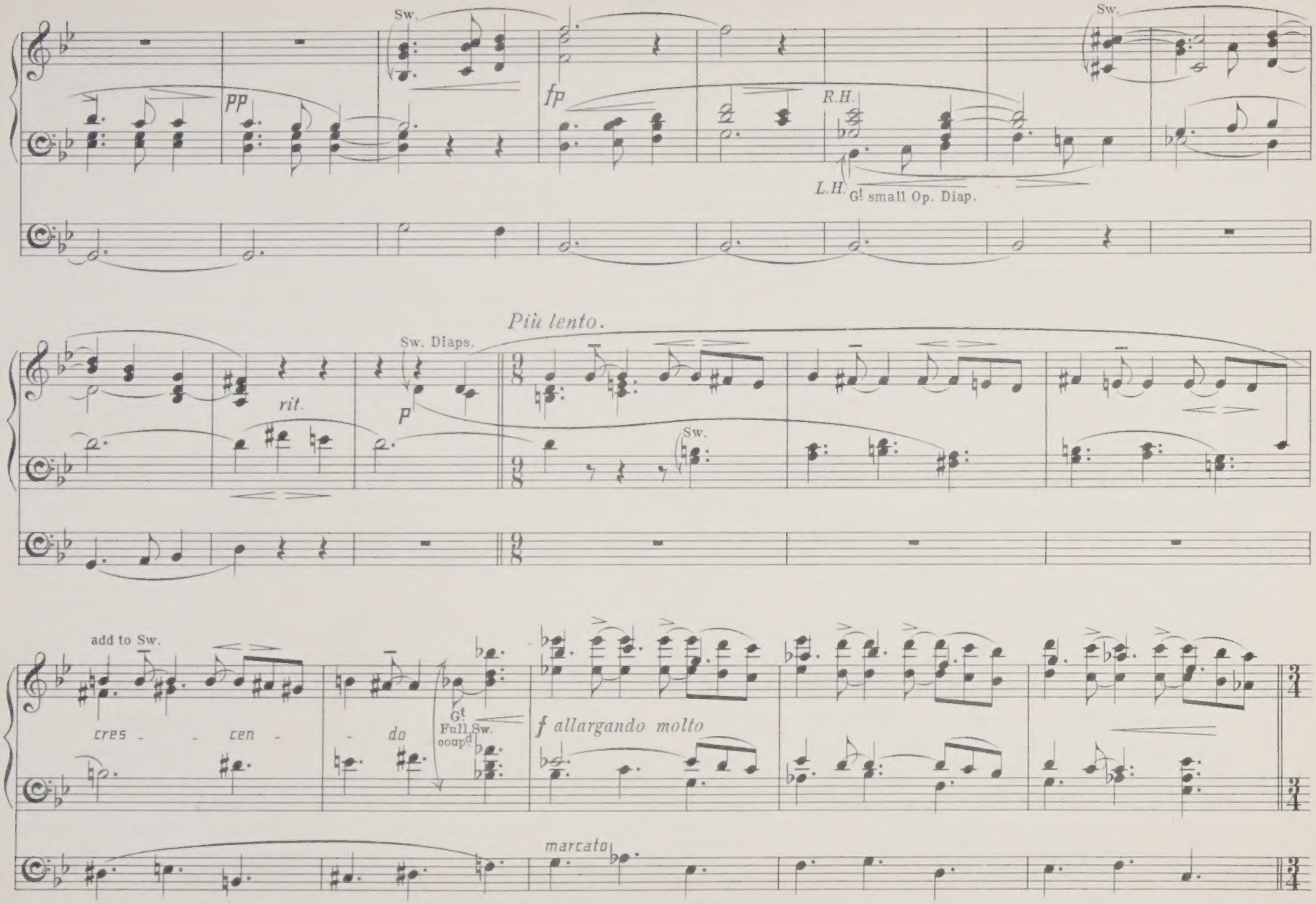
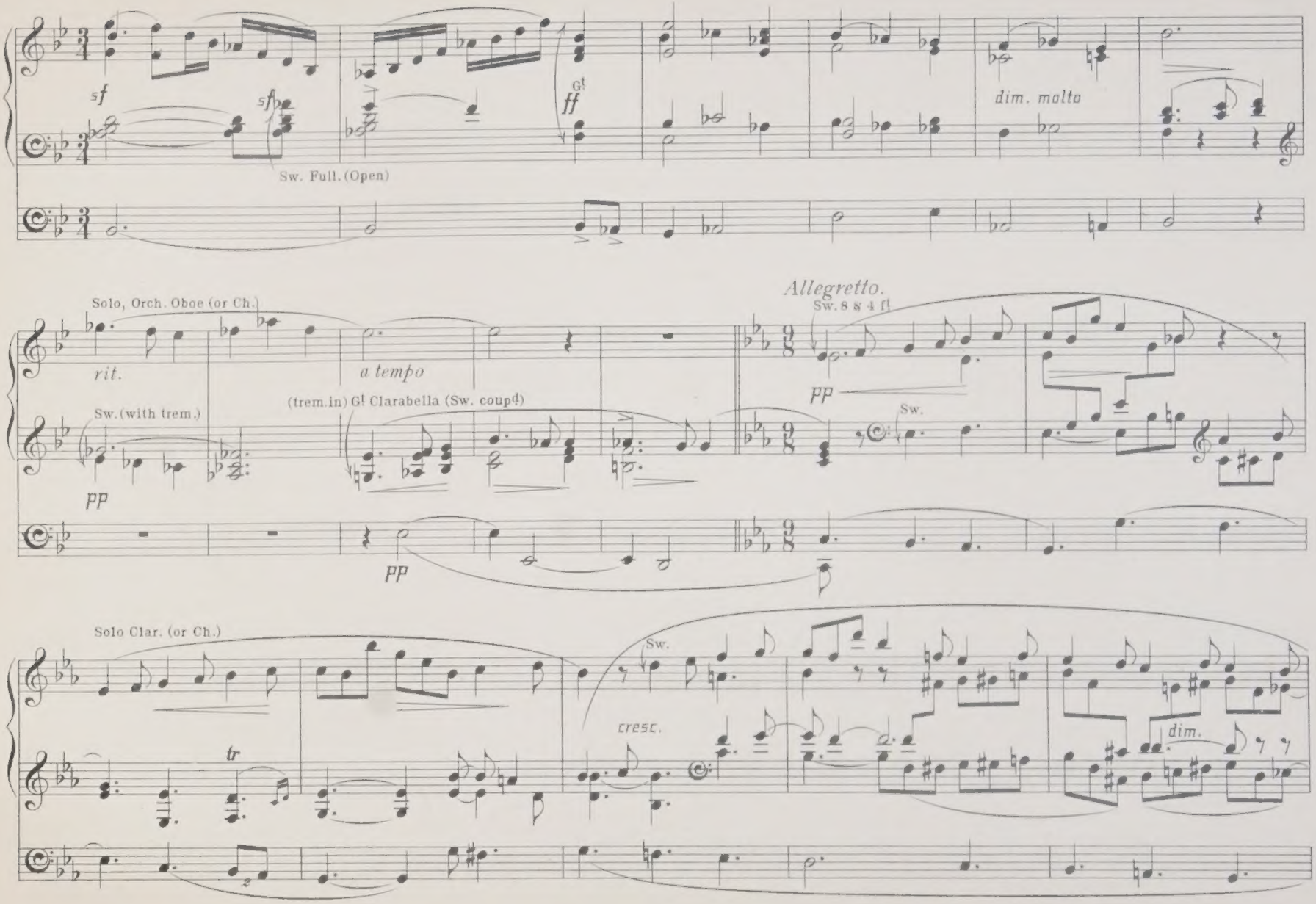
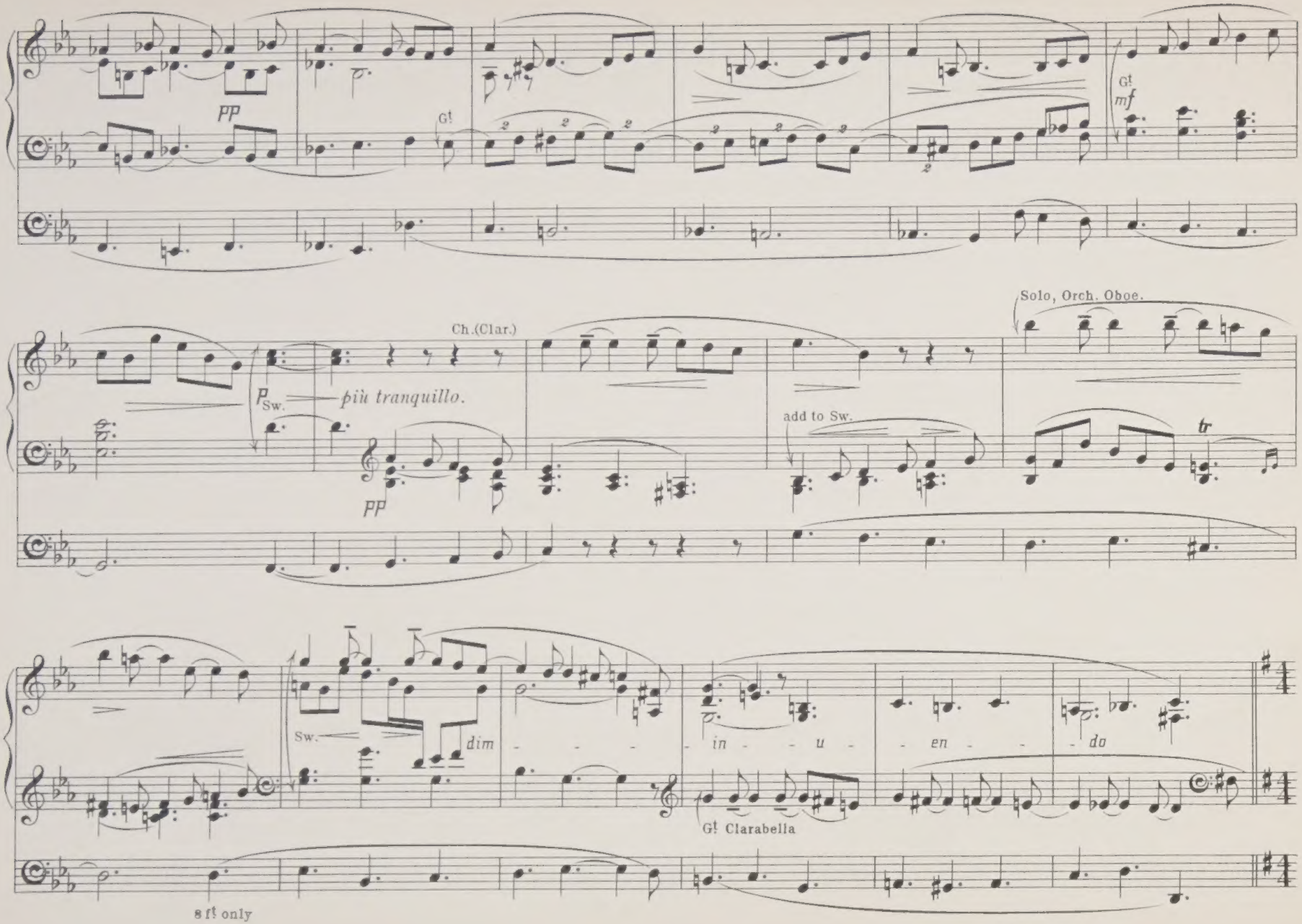
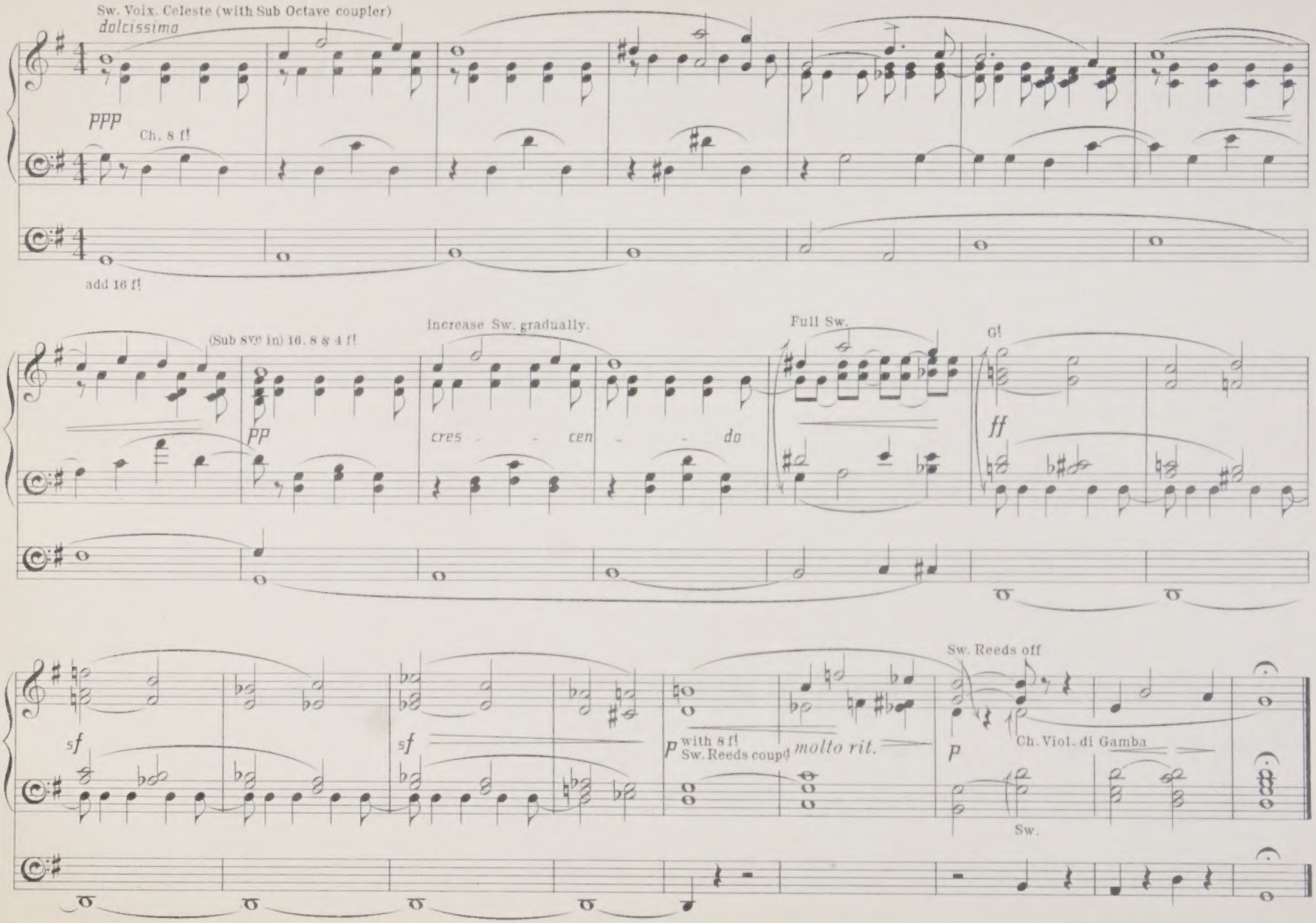

Sw.
pp
fp
R.H.
L.H.
G! small Op. Diap.
Sw.
Più lento.
Sw. Diaps.
rit.
p
Sw.
add to Sw.
cres - - cen - - do
G!
Full Sw.
coupd.
f allargando molto
marcato


sf
sf
Sw. Full. (Open)
G!
ff
dim. molto
Solo, Orch. Oboe (or Ch.)
rit.
a tempo
Allegretto.
Sw. 8 8 4 ft
pp
Sw. (with trem.)
(trem. in) G! Clarabella (Sw. coupd)
Sw.
pp
pp
Solo Clar. (or Ch.)
tr
Sw.
cresc.
dim.


pp
G!
G!
mf
Ch.(Clar.)
Solo, Orch. Oboe.
P Sw.
più tranquillo.
pp
add to Sw.
tr
Sw.
dim
in u en do
G! Clarabella
8 ft only



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In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

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This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

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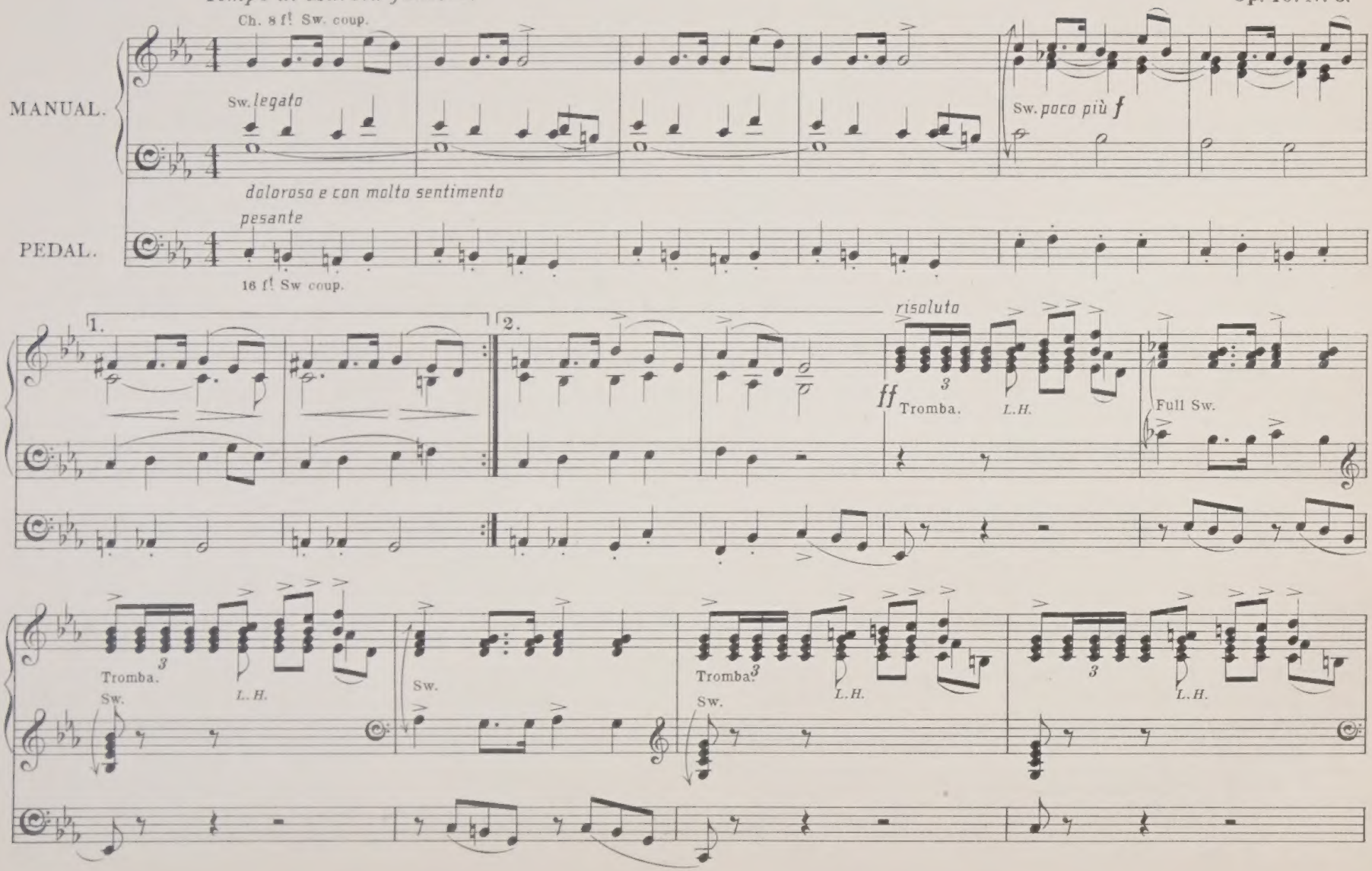
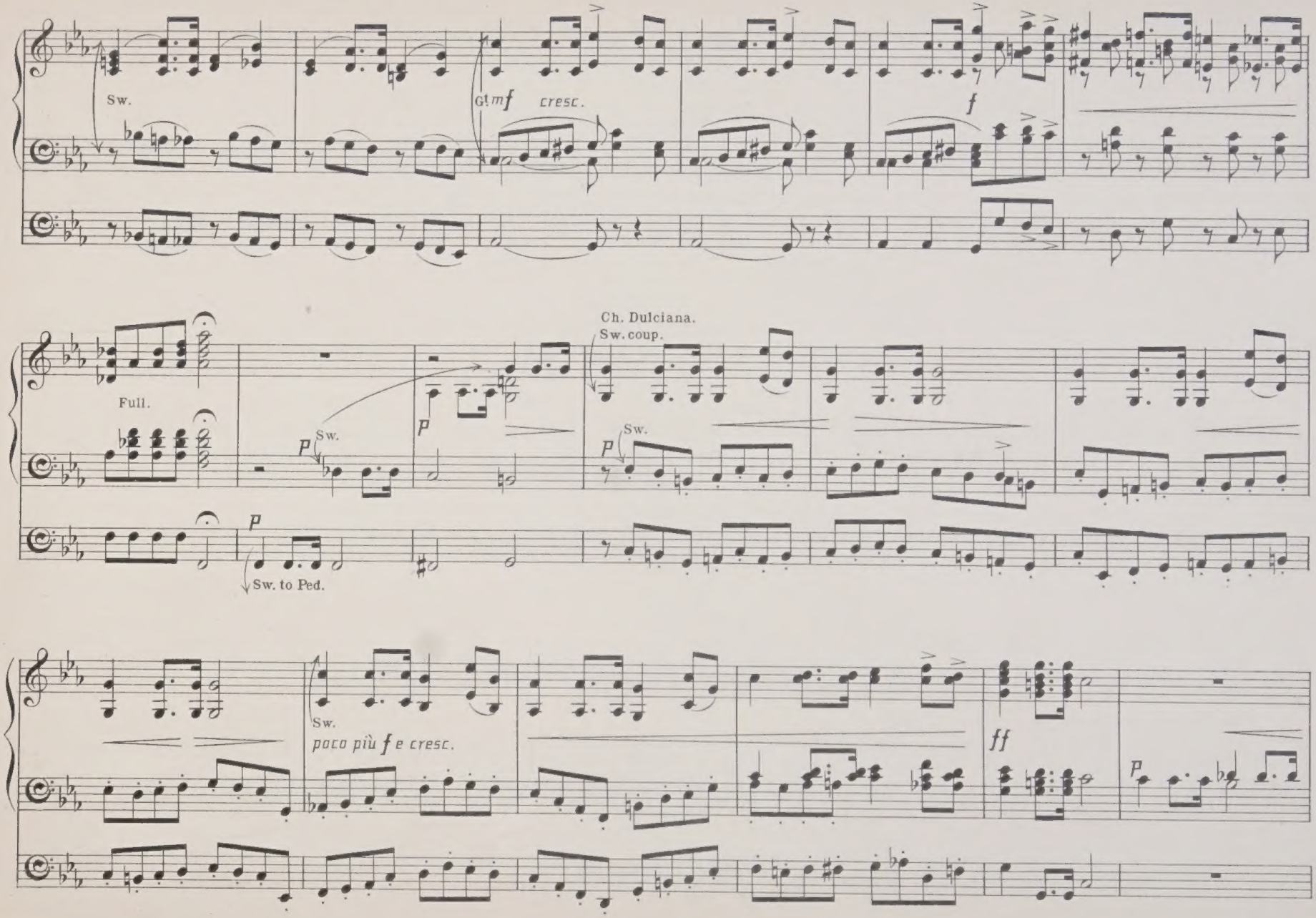
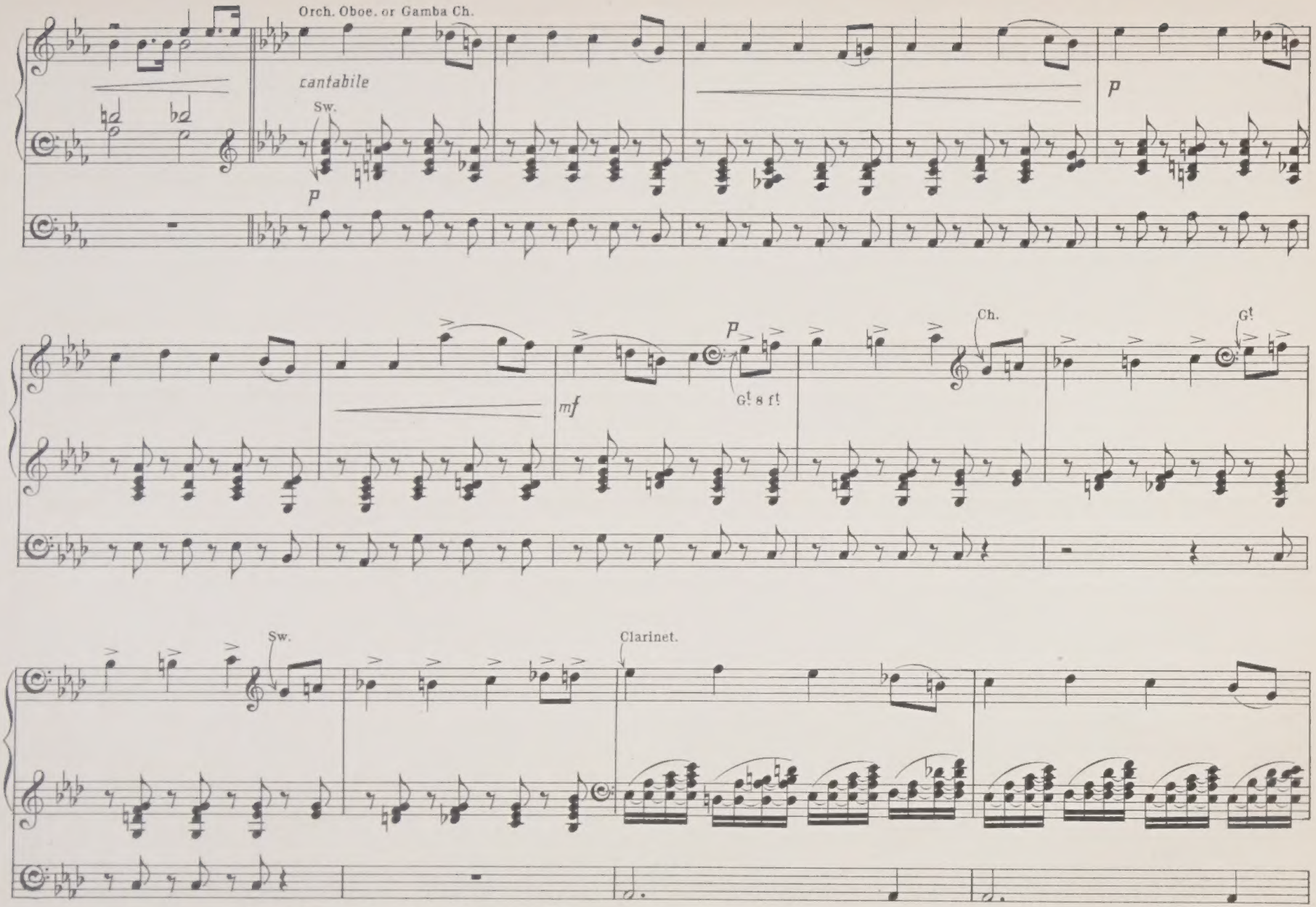
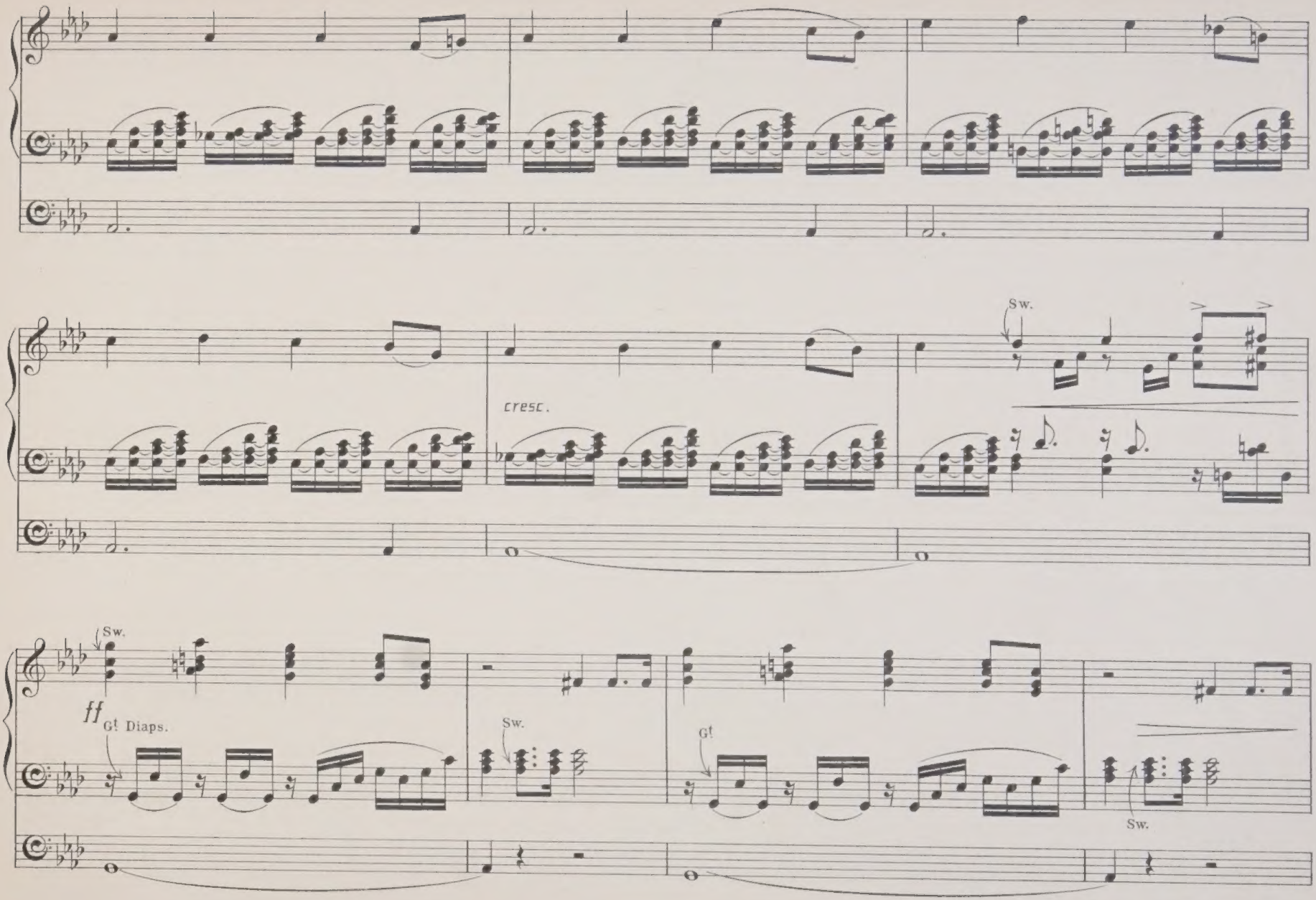
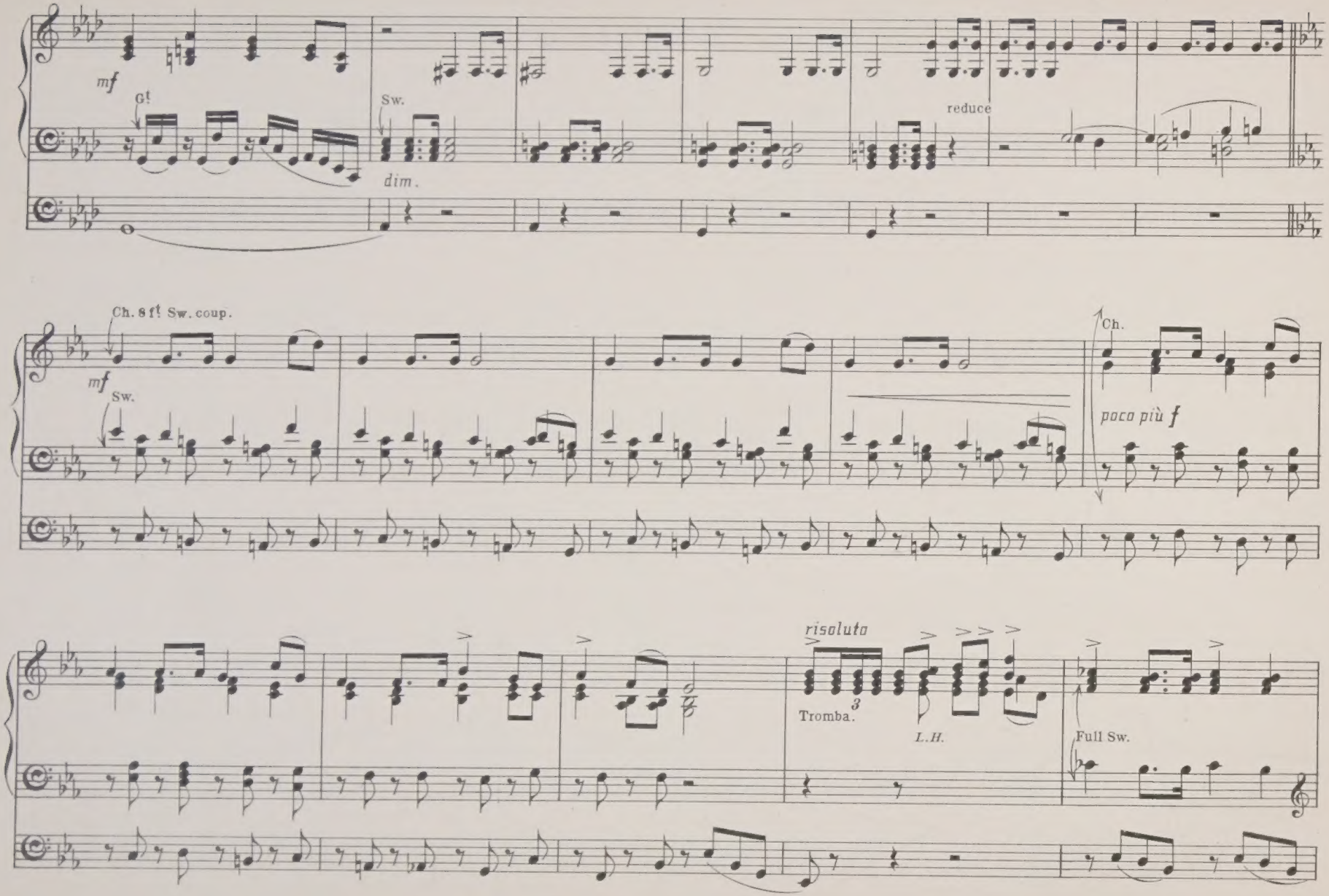
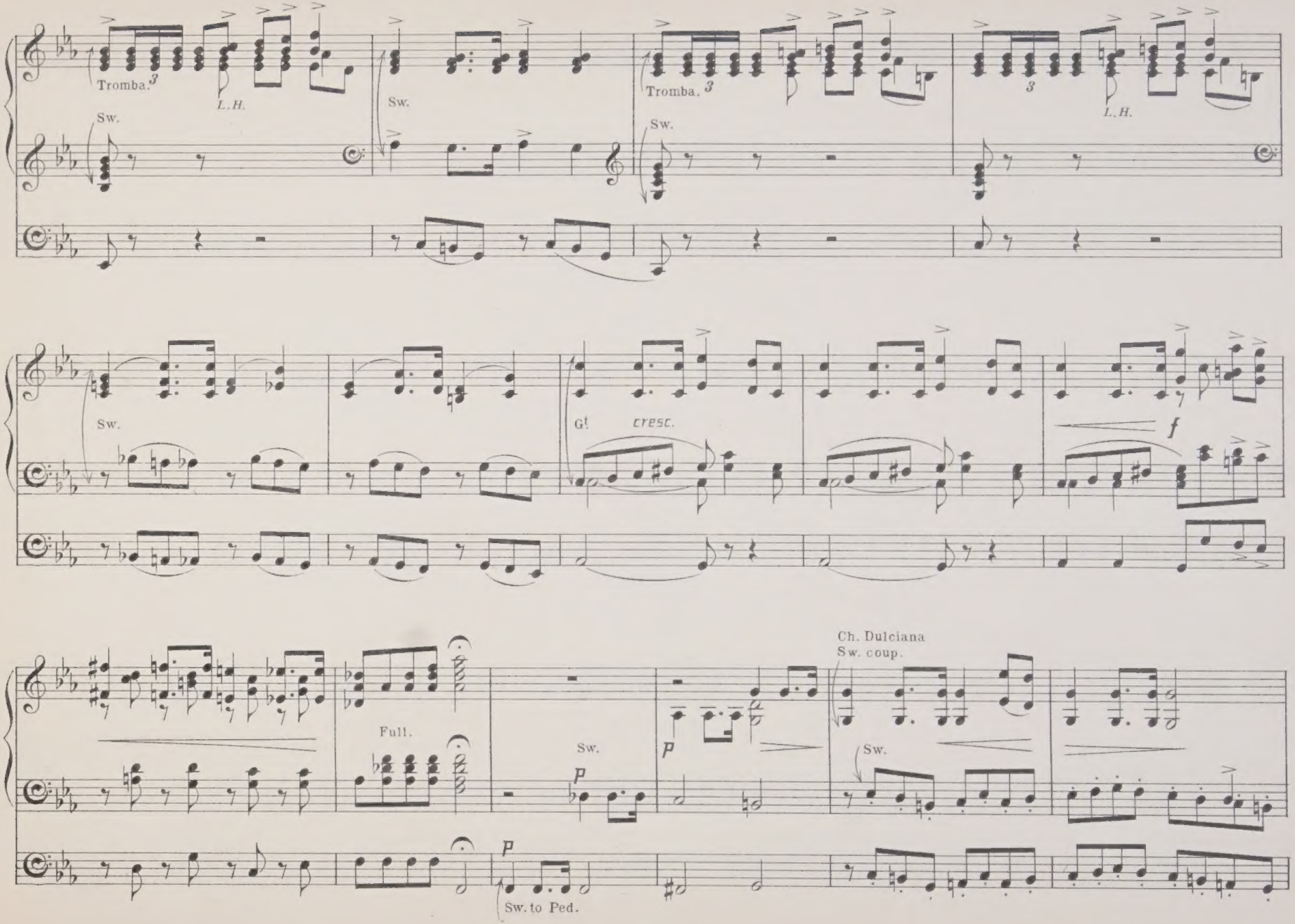


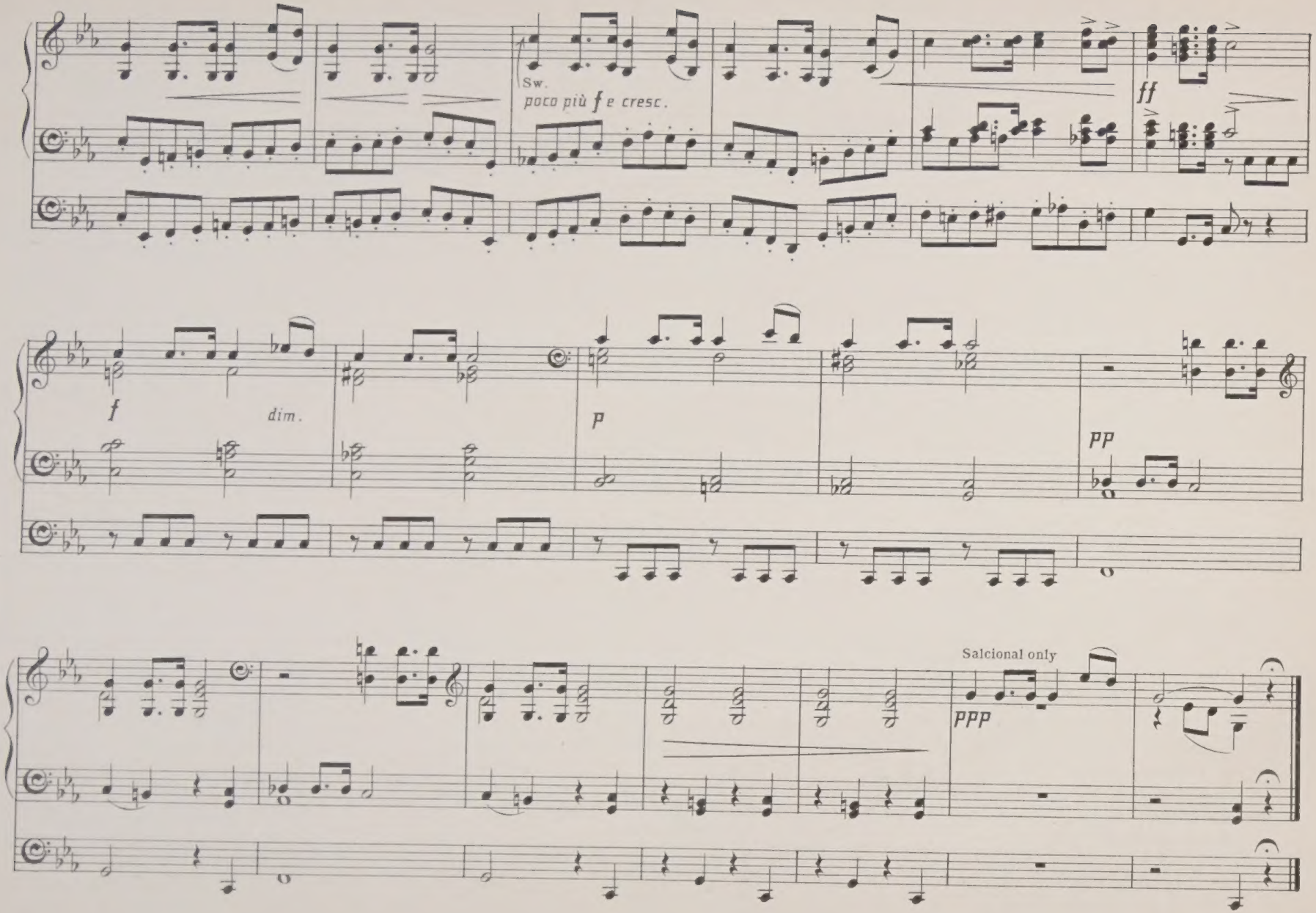

Sw.
G! mf cresc.
f
Full.
p
Sw.
Ch. Dulciana.
Sw. coup.
Sw. to Ped.
poco più f e cresc.
ff


Orch. Oboe. or Gamba Ch.
cantabile
Sw.
p
p
mf
p
G! 8 ft
Ch.
G!
Sw.
Clarinet.


Sw.
cresc.
Sw.
ff
G! Diaps.
Sw.
G!
Sw.


mf
G!
Sw.
dim.
reduce
Ch. 8 ft Sw. coup.
mf
Sw.
Ch.
poco più f
risoluto
Tromba.
3
L.H.
Full Sw.


Tromba. 3
L.H.
Sw.
Sw.
Tromba. 3
Sw.
3
L.H.
Sw.
G!
cresc.
f
Full.
Sw.
p
p
Sw. to Ped.
Ch. Dulciana
Sw. coup.
Sw.



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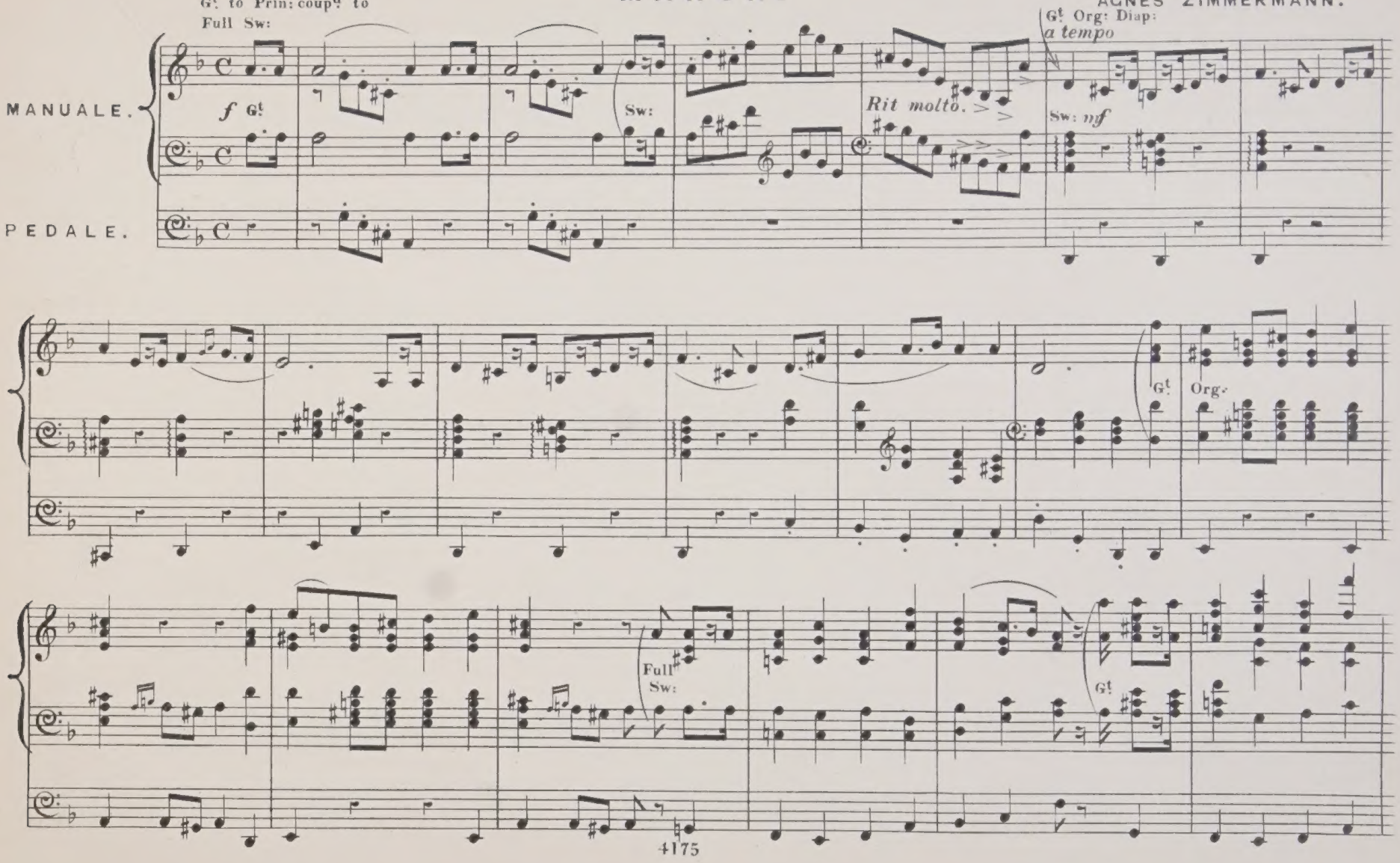

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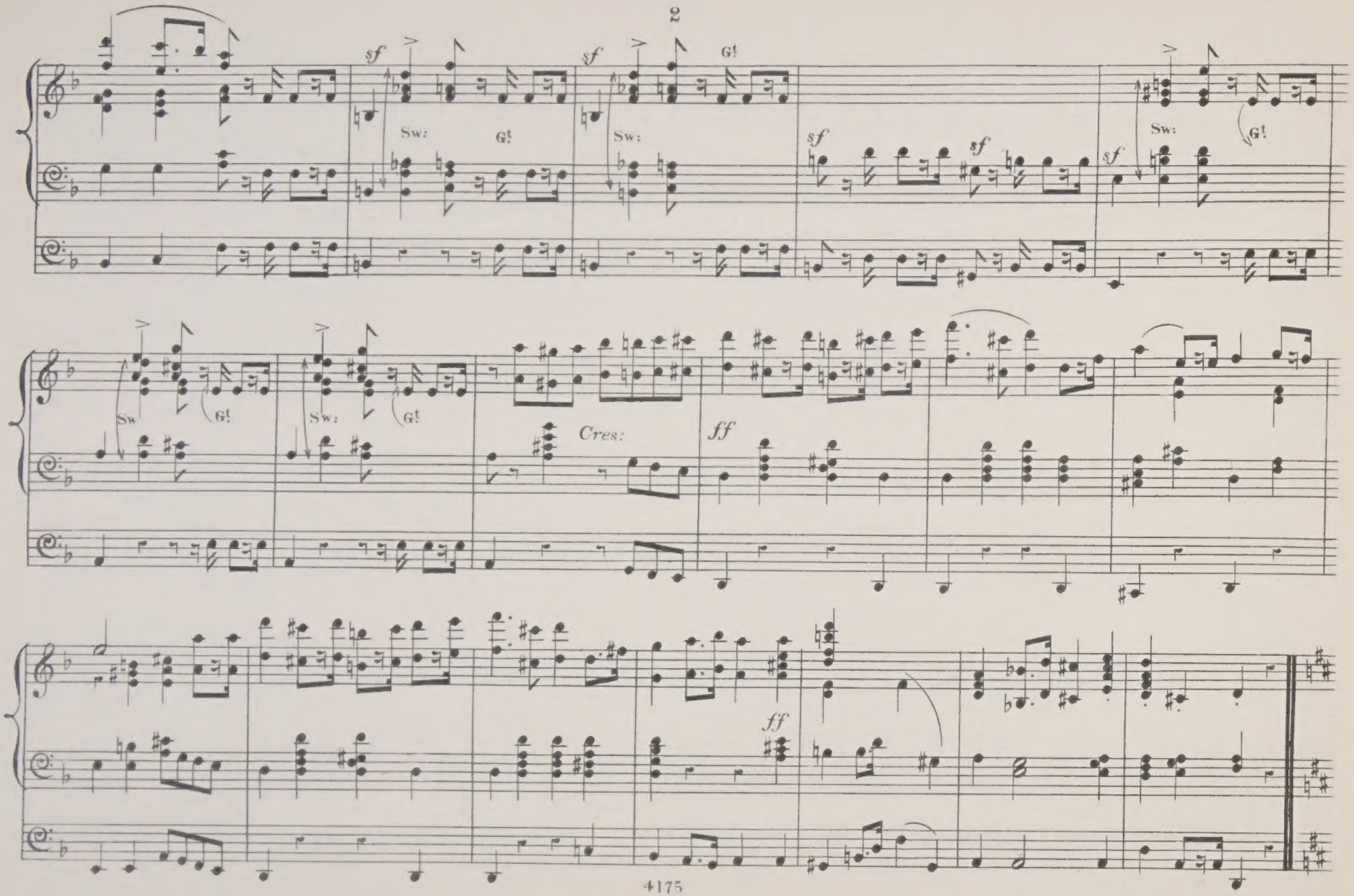
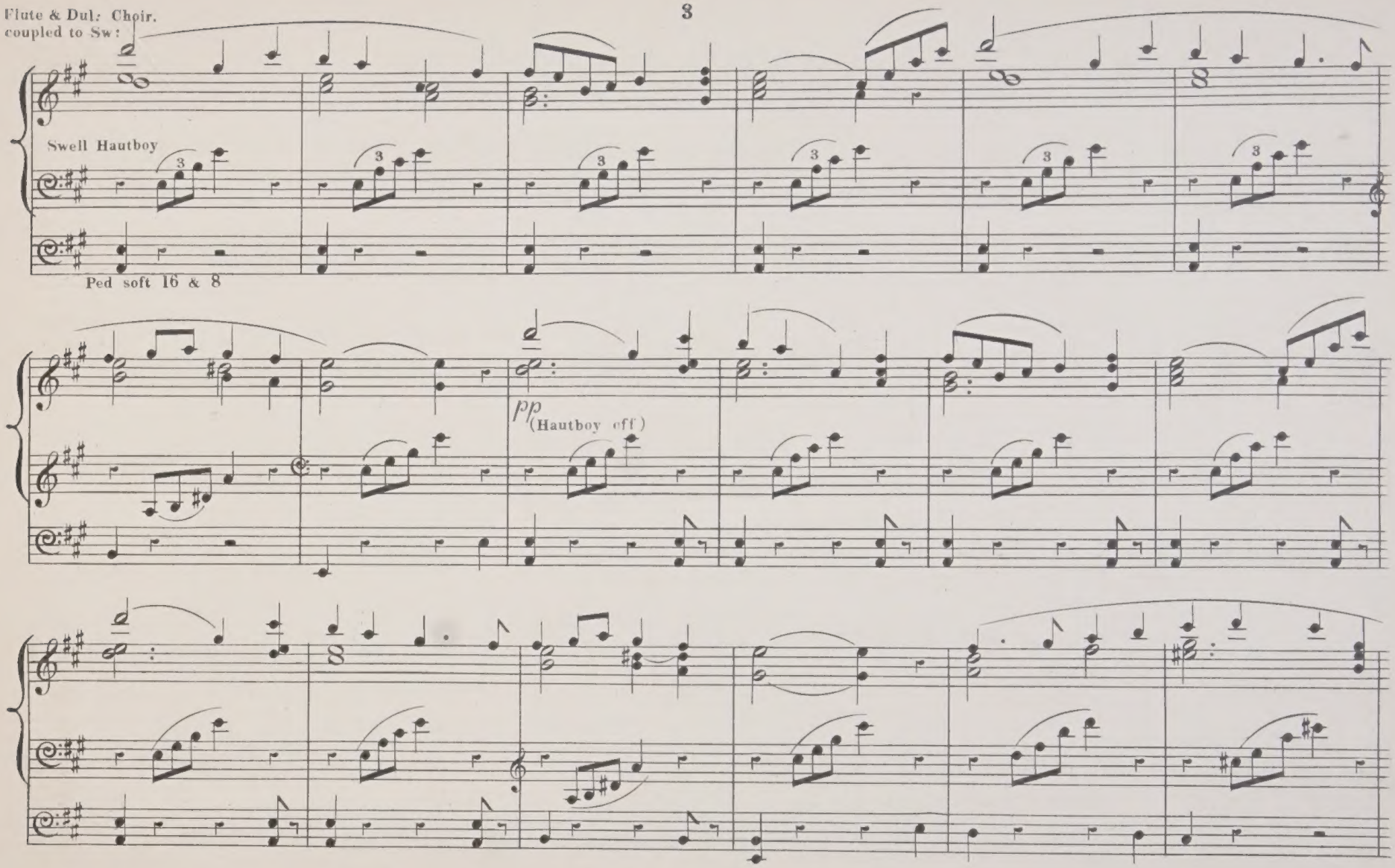
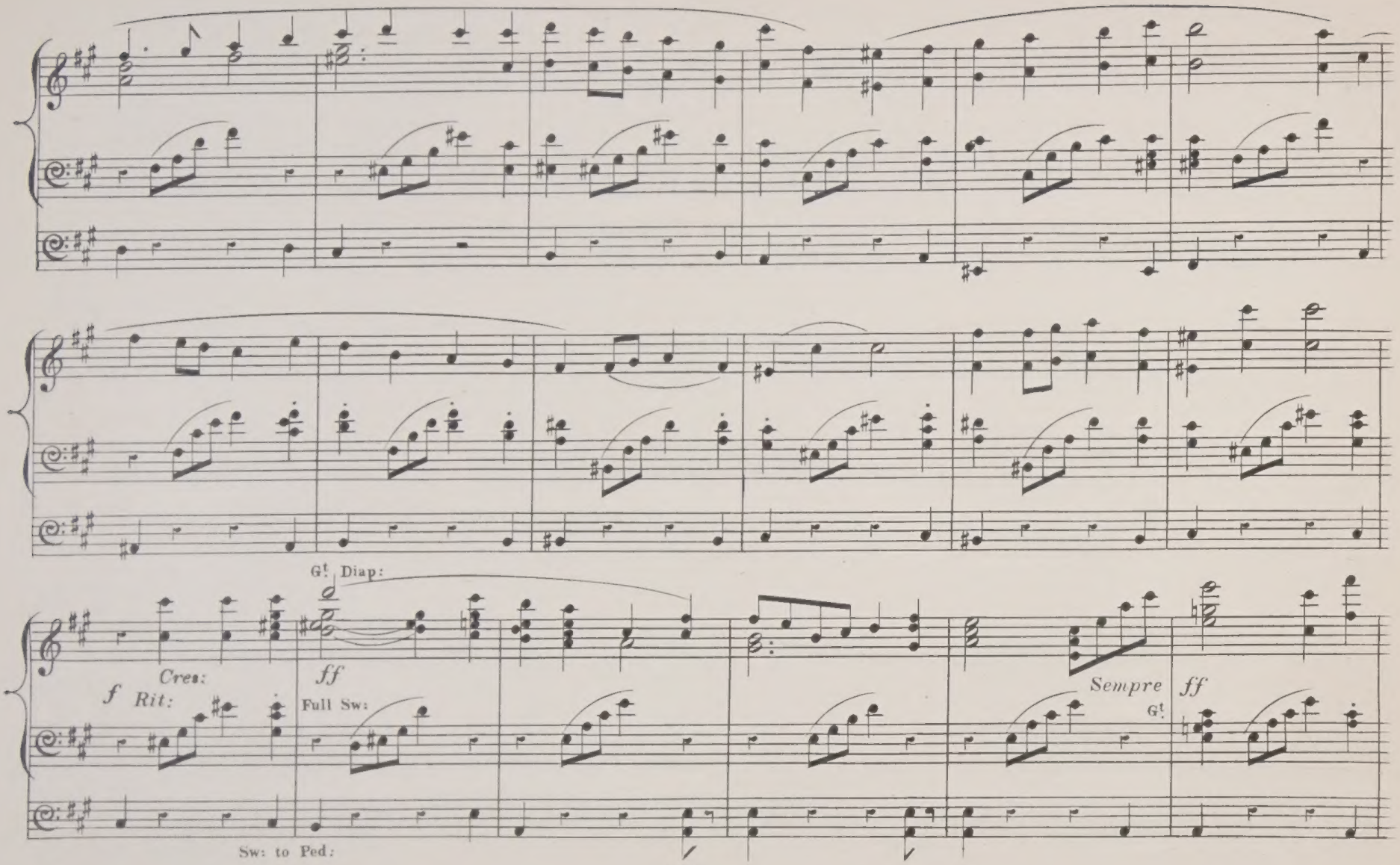

sf
Sw:
G!
Cres:
ff


Flute & Dul: Choir.
coupled to Sw:
Swell Hautboy
Ped soft 16 & 8
pp
(Hautboy off)


Gt. Diap:
Cres:
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Sempre
ff
Gt.
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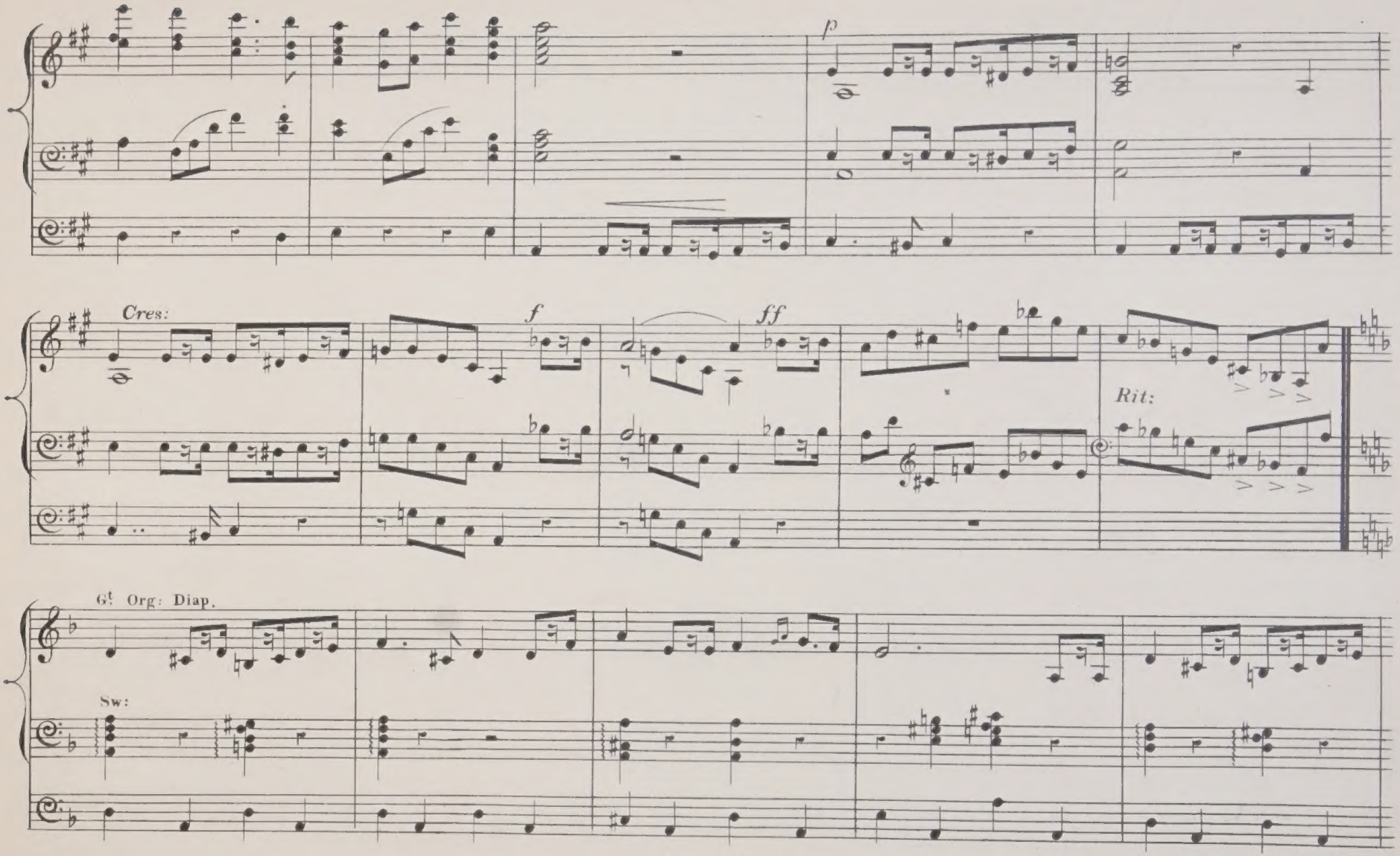
p
Cres:
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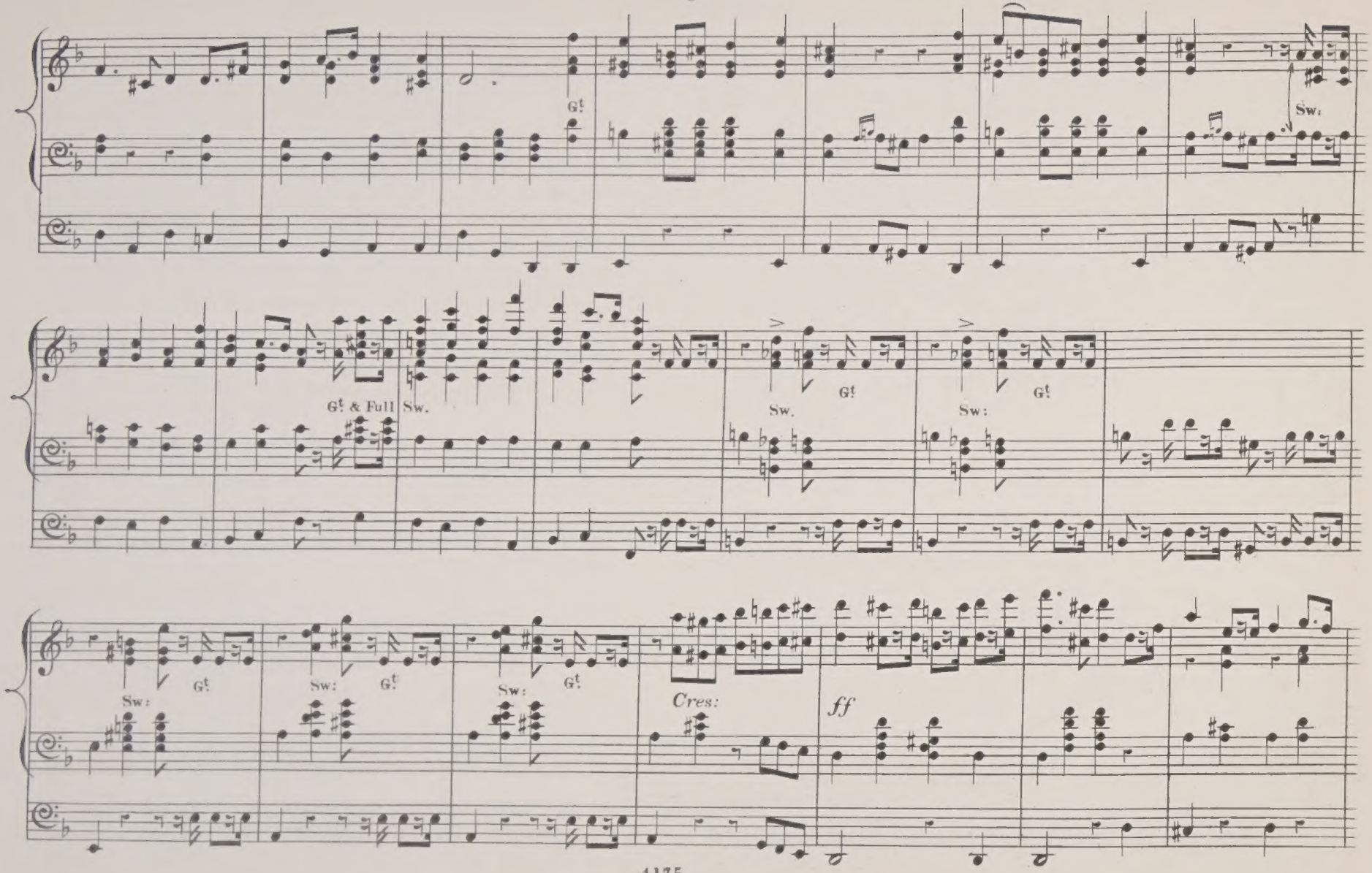
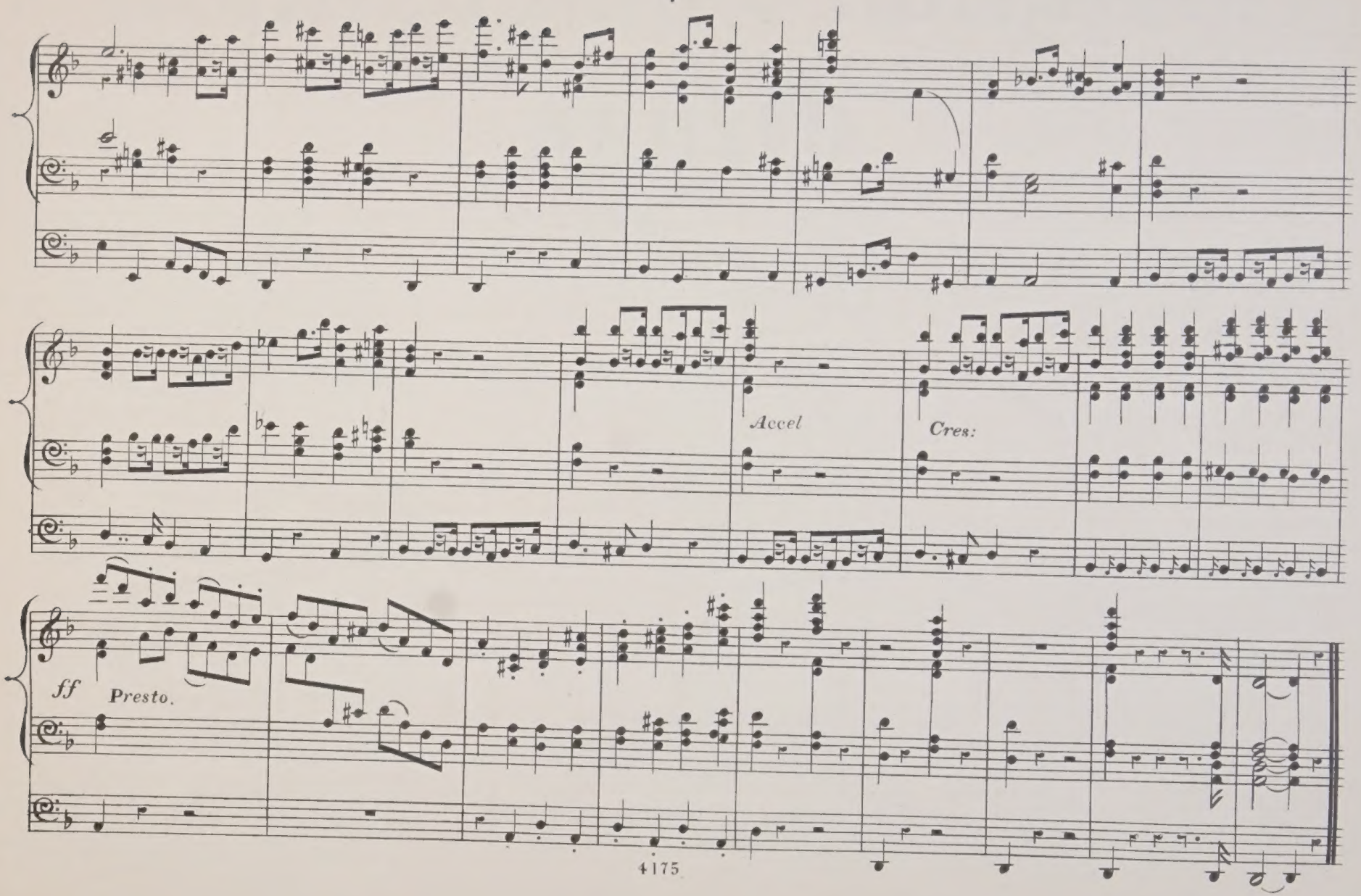
Rit:
Gt Org: Diap.
Sw:


G!
Sw:
G! & Full
Sw.
Sw.
G!
Sw:
G!
Sw:
G!
Sw:
G!
Sw:
G!
Cres:
ff


Accel
Cres:
ff
Presto.

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37. ANDANTE IN B♭ AND SHORT POSTLUDE — B. LUARD SELBY 1/-
38. SARABANDE — B. LUARD SELBY 1/-
39. POSTLUDE IN D — B. LUARD SELBY 1/-
40. ANDANTE GRAZIOSO — DR. C. S. HEAP 1/-
41. FANTASIA IN C — BERTHOLD TOURS 1/6
42. ALLEGRETTO GRAZIOSO — BERTHOLD TOURS 1/-
43. MENUETTO — BERTHOLD TOURS 1/-
44. POSTLUDE — BERTHOLD TOURS 1/-
45. FANTASIA IN C MINOR — W. S. HOYTE 1/6
46. FOUR SHORT VOLUNTARIES — KATE WESTROP 1/6
47. CONCERT FANTASIA AND FUGUE — W. G. WOOD 2/-
48. SONATA IN D MINOR — CHARLES H. LLOYD 2/6
49. ANDANTE IN E, MINUET AND TRIO, No. 2, IN A MINOR — B. LUARD SELBY 1/6
50. POSTLUDE IN D — W. G. WOOD 1/-
51. ALLEGRO IN C — W. G. WOOD 1/-
52. MELODY IN B♭ — ARTHUR CARNALL 1/-
53. THREE ANDANTES — HAMILTON CLARKE 1/6
54. POSTLUDE IN B♭ — JOHN E. WEST 1/-
55. ALLEGRO, IN FORM OF A MINUET — W. G. WOOD 1/6
56. ALLEGRO MA NON TROPPO — H. M. HIGGS 1/6
57. PRELUDE AND FUGUE — H. M. HIGGS 1/6
58. MÉLODIE, PRIÈRE, PASTORALE — H. M. HIGGS 1/6
59. OFFERTOIRE IN D MINOR — H. M. HIGGS 1/6
60. ANDANTINO IN D — J. BARNBY 6D.
61. COMMUNION AND LARGHETTO — BATISTE 1/-
62. PRELUDE AND POSTLUDE — BATISTE 1/6
63. ANDANTE IN A♭ AND PASTORALE IN F — HAMILTON CLARKE 1/-
64. GRAND OFFERTORIO IN A — HAMILTON CLARKE 1/-
65. MINUET IN B♭ — HAMILTON CLARKE 1/-
66. LARGHETTO IN C — C. J. FROST 1/-
67. FANTASIA IN B♭ — C. J. FROST 1/-
68. SONATINA IN C — C. J. FROST 1/6
69. ANDANTE MODERATO IN A — DR. GARRETT 1/6
70. PRELUDE IN C MINOR — F. E. GLADSTONE 1/-
71. ALLEGRO MARZIALE — F. E. GLADSTONE 1/-
72. PRELUDE AND FUGUE IN A MINOR — CH. GRÆDENER 1/-
73. ANDANTE IN F — J. W. GRITTON 6D.
74. MARCHE TRIOMPHALE IN E♭ AND POSTLUDE IN F — ALEX. GUILMANT 1/6
75. FANTAISIE SUR DEUX MELODIES ANGLAISES — ALEX. GUILMANT 1/6
76. FESTAL MARCH IN E♭ — DR. C. S. HEAP 1/6
77. FANTASIA ON MENDELSSOHN'S VOLKSLIED — GEO. HEPWORTH 1/6
78. PRELUDE IN G — W. MACFARREN 6D.
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80. ANDANTE IN G AND MARCH — G. A. MACFARREN 1/-
81. VARIATIONS ON THE PSALM-TUNE "WINDSOR" — G. A. MACFARREN 1/-
82. ANDANTE IN D — H. S. OAKELEY 1/-
83. PRÆLUDIUM ET FUGA — OUSELEY 1/-
84. PRELUDE IN C♯ MINOR — W. PARRATT 6D.
85. POSTLUDE IN C MINOR — E. PROUT 1/-
86. ANDANTE IN E♭ AND POSTLUDE IN C — F. J. READ 1/-
87. ANDANTE SERIOSO IN D MINOR — C. REINECKE 6D.
88. ALLEGRO VIVACE IN D — C. T. SPEER 1/-
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91. ALLEGRETTO PASTORALE IN A AND FUGUE IN D MINOR — C. STEGGALL 1/6
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93. CONCERT-FANTASIA IN D MINOR — SIR R. P. STEWART 1/6
94. FUGATO IN C — PH. TIETZ 1/-
95. PASTORALE IN E♭ AND CONCLUDING VOLUNTARY, FUGATO IN G MINOR — PH. TIETZ 1/-
96. MARCH IN F — J. H. WALLIS 1/-
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98. CONCERT-FANTASIA, D MINOR — JOHANN WORPING 1/6
99. THEME IN A — F. W. HIRD 1/-
100. MAESTOSO ALLA MARCIA — F. W. HIRD 1/-
101. POSTLUDIUM IN F — ALGERNON ASHTON 1/6
102. POSTLUDE IN C MINOR — DR. C. S. HEAP 2/-
103. OFFERTOIRE — JOHN FRANCIS BARNETT 1/6
104. SCHERZO SYMPHONIQUE — ALBERT RENAUD 1/-
105. MARCHE SOLENNELLE (FROM LEAVY) — A. RENAUD 1/
106. MEDITATION (FROM NICOU-CHORON) — A. RENAUD 1/-
107. ANDANTE RELIGIOSO (NICOU-CHORON) — A. RENAUD 1/-
108. TOCCATA IN D MINOR — W. G. WOOD 1/6
109. INTRODUCTION AND VARIATIONS — B. HAYNES 2/-
110. THREE OFFERTOIRES — HAMILTON CLARKE 2/-
111. PASTORALE — B. LUARD SELBY 1/-
112. SIX EASY VOLUNTARIES — KATE LODER 2/-
113 TO 116. TWELVE CHARACTERISTIC PIECES. BOOKS 1, 2, 3 — RHEINBERGER each 1/6; BOOK 4 — RHEINBERGER 2/-
117. FESTAL MARCH — GEORGE CALKIN 1/-
118. ROMANCE — BATTISON HAYNES 1/-
119. LARGHETTO — F. E. GLADSTONE 1/-
120. SOLEMN MARCH — B. LUARD SELBY 1/6
121. ELEGY — B. LUARD SELBY 1/-
122. FESTIVAL PRÆLUDIUM — OTTO DIENEL 1/6
123. CONCERT-FANTASIE (No. 1) — OTTO DIENEL 2/-
124. CONCERT-FANTASIE (No. 2) — OTTO DIENEL 1/6
125. ADAGIO — OTTO DIENEL 1/-
126. ANDANTE PASTORALE — ALGERNON ASHTON 1/6
127. CONCERT-OVERTURE IN C MINOR — W. G. WOOD 1/6
128. MINUETTO — GEORGE CALKIN 1/-
129 POSTLUDE — GEORGE CALKIN 1/-
130. NUPTIAL MARCH — B. LUARD SELBY 1/-
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Nos. 41 to 45, 60 to 100, and 245 from "The Organist's Quarterly Journal."

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GEORGE C. MARTIN

Organist of St. Paul's Cathedral.

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	MINUET (Twelve Menuets for Orchestra)	BEETHOVEN		
2.	ANDANTE (Pianoforte Sonata, Op. 147)	SCHUBERT	G. C. Martin	1/6
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3.	AGNUS DEI (Mass in G)	SCHUBERT	G. C. Martin	1/-
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	ALBUMBLÄTTER (No. 1, Op. 99)	SCHUMANN		
4.	ADAGIO (Sonata, Op. 2, No. 1)	BEETHOVEN	G. C. Martin	1/6
	THE CAT'S FUGUE	SCARLATTI		
	ALBUMBLÄTTER (No. 5, Op. 99)	SCHUMANN		
5.	ROMANZE and SCHERZO (Fourth Symphony)	SCHUMANN	G. C. Martin	1/6
	AIR (Overture (or Suite) in D)	BACH		
6.	ALLEGRO (Quartet, Op. 18, No. 2)	BEETHOVEN	G. C. Martin	1/6
	MENUETTO (Pianoforte Sonata, Op. 122)	SCHUBERT		
7.	EIA MATER ("Stabat Mater")	DVOŘÁK	G. C. Martin	1/6
	ROMANCE	MOZART		
8.	MINUET and ALLEGRO	HANDEL	B. Luard Selby	1/6
9.	FUNERAL MARCH ("Dream of Jubal")	A. C. MACKENZIE	G. C. Martin	1/-
10.	CHACONNE IN F MAJOR	PURCELL	A. W. Marchant	1/-
11.	ADAGIO IN B MINOR	MOZART	A. W. Marchant	1/-
12.	ADAGIO (Sextet, Op. 81)	BEETHOVEN	A. B. Plant	1/-
13.	IN ELYSIUM ("Orphée")	GLUCK	E. J. Bellerby	1/-
14.	JUDEX ("Mors et Vita")	GOUNOD	John E. West	1/-
15.	GRAND MARCH (Introduction, Act III., "Lohengrin")	WAGNER	W. Creser	1/-
16.	BRIDAL CHORUS ("Lohengrin")	WAGNER	W. Creser	1/-
17.	CONCERTO GROSSO (No. X.)	CORELLI	A. B. Plant	1/6
18.	PASSECAILLE	COUPERIN	James Shaw	1/-
19.	REPRESENTATION OF CHAOS ("The Creation")	HAYDN	William H. Stocks	1/-
20.	MODERATO (1st Movement, Sonata, Op. 42)	SCHUBERT	Arthur B. Plant	2/-
21.	ANDANTE CON MOTO (Unfinished Symphony)	SCHUBERT	W. A. C. Cruickshank	2/-
22.	SLOW MOVEMENT IN A FLAT (3rd Symphony)	SCHUMANN	W. A. C. Cruickshank	1/-
23.	SOLEMN MARCH ("The Black Knight")	E. ELGAR	E. Elgar	1/-
24.	ANDANTE CON MOTO (Symphony in C)	SCHUBERT	Arthur B. Plant	2/-
25.	OVERTURE to the "Ode on St. Cecilia's Day"	HANDEL	Chas. Macpherson	1/6
26.	LARGHETTO (Symphony in B Flat)	SCHUMANN	A. W. Marchant	1/-
27.	WARUM?	SCHUMANN	A. W. Marchant	1/-
	LIEBESLIED	HENSELT		
28.	ADAGIO SOSTENUTO (Quartet, Op. 76, No. 1)	HAYDN	A. W. Marchant	1/-
29.	INTRODUCTION and FUGUE IN E FLAT	HESSE	A. W. Marchant	1/-
30.	ANDANTE IN C MINOR (Quartet)	SPOHR	A. W. Marchant	1/-
31.	ANDANTE IN A (Quartet in D)	MOZART	A. W. Marchant	1/-
32.	FUGUE IN C MAJOR	ALBRECHTSBERGER	A. W. Marchant	1/-
33.	MINUET (First Violoncello Suite)	BACH	A. W. Marchant	1/-
	GAVOTTE IN E MINOR	VERACINI		
34.	ADAGIO IN D	MOZART	A. W. Marchant	1/-
35.	LA CARITA	ROSSINI	A. W. Marchant	1/-
36.	TOCCATA IN A MAJOR	PURCELL	H. Davan Wetton	1/6
37.	VOLUNTARY IN D MINOR	PURCELL	W. Alcock	1/6
38.	FINALE from "Symphonie Pathétique"	TSCHAÏKOWSKY	Chas. Macpherson	2/-
39.	GRAND FUNERAL MARCH IN C MINOR	SCHUBERT	E. Silas	1/-
40.	AIR, "Lord, to Thee my heart I proffer" ("St. Matthew" Passion)	BACH	D. John D. Codner	1/-
41.	ANDANTE CON MOTO (Symphony in B flat)	SCHUBERT	W. A. C. Cruickshank	1/6
42.	1st MOVEMENT ("Hymn of Praise")	MENDELSSOHN	W. A. C. Cruickshank	2/6
43.	PRELUDE IN G (No. 13)	CHOPIN	Burnham W. Horner	1/-
44.	BASSO OSTINATO (Op. 5, No. 5)	A. ARENSKY	Burnham W. Horner	1/-
45.	IMPERIAL MARCH	E. ELGAR	G. C. Martin	2/-
46.	ALLEGRETTO ("Hymn of Praise" Symphony)	MENDELSSOHN	W. A. C. Cruickshank	1/6
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49.	MARCH ("Abraham")	MOLIQUE	Arthur C. Edwards	1/-
50.	OVERTURE to "Calvary"	SPOHR	W. A. C. Cruickshank	1/-
51.	ADAGIO RELIGIOSO ("Hymn of Praise" Symphony)	MENDELSSOHN	W. A. C. Cruickshank	1/6
52.	MEDITATION ("The Light of Life")	E. ELGAR	John E. West	1/-
53.	MARCHE FUNÈBRE (Op. 40, No. 3)	TSCHAÏKOWSKY	W. Alcock	1/6
54.	MARCH IN D MINOR (Op. 13)	AGNES ZIMMERMANN	J. Stainer	1/6
55.	PRELUDE IN C♯ MINOR	S. RACHMANINOW	G. R. Sinclair	1/-
56.	ALLEGRO CON GRAZIA (2) from "Symphonie Pathétique"	TSCHAÏKOWSKY	Chas. Macpherson	2/-

No. 55

LONDON: NOVELLO AND COMPANY, LIMITED.

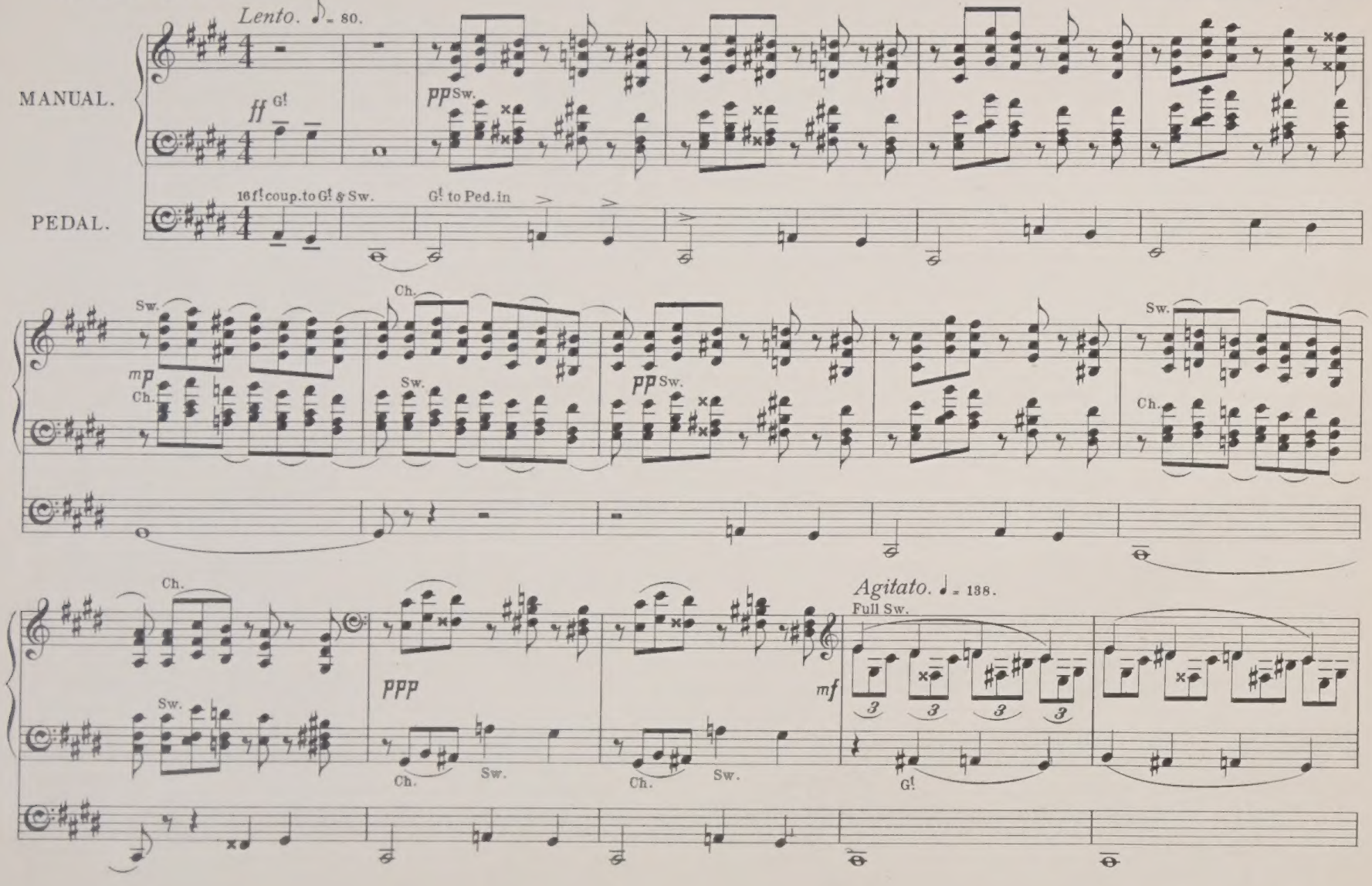
Price 1/- *net*

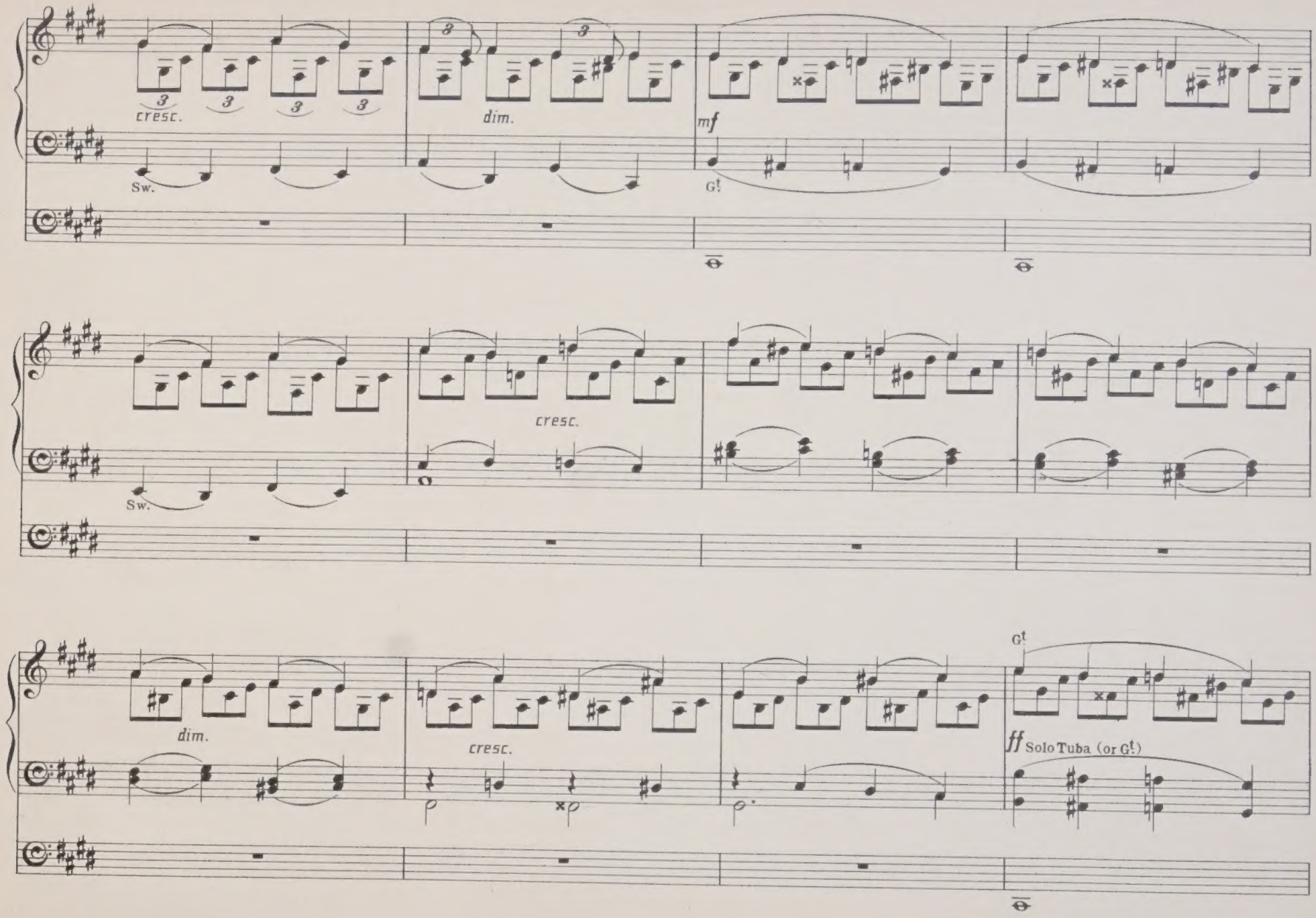
G! Diap. with Sw. coup.
Sw. 8 f! with soft Reed.
Ch. soft 8 f!

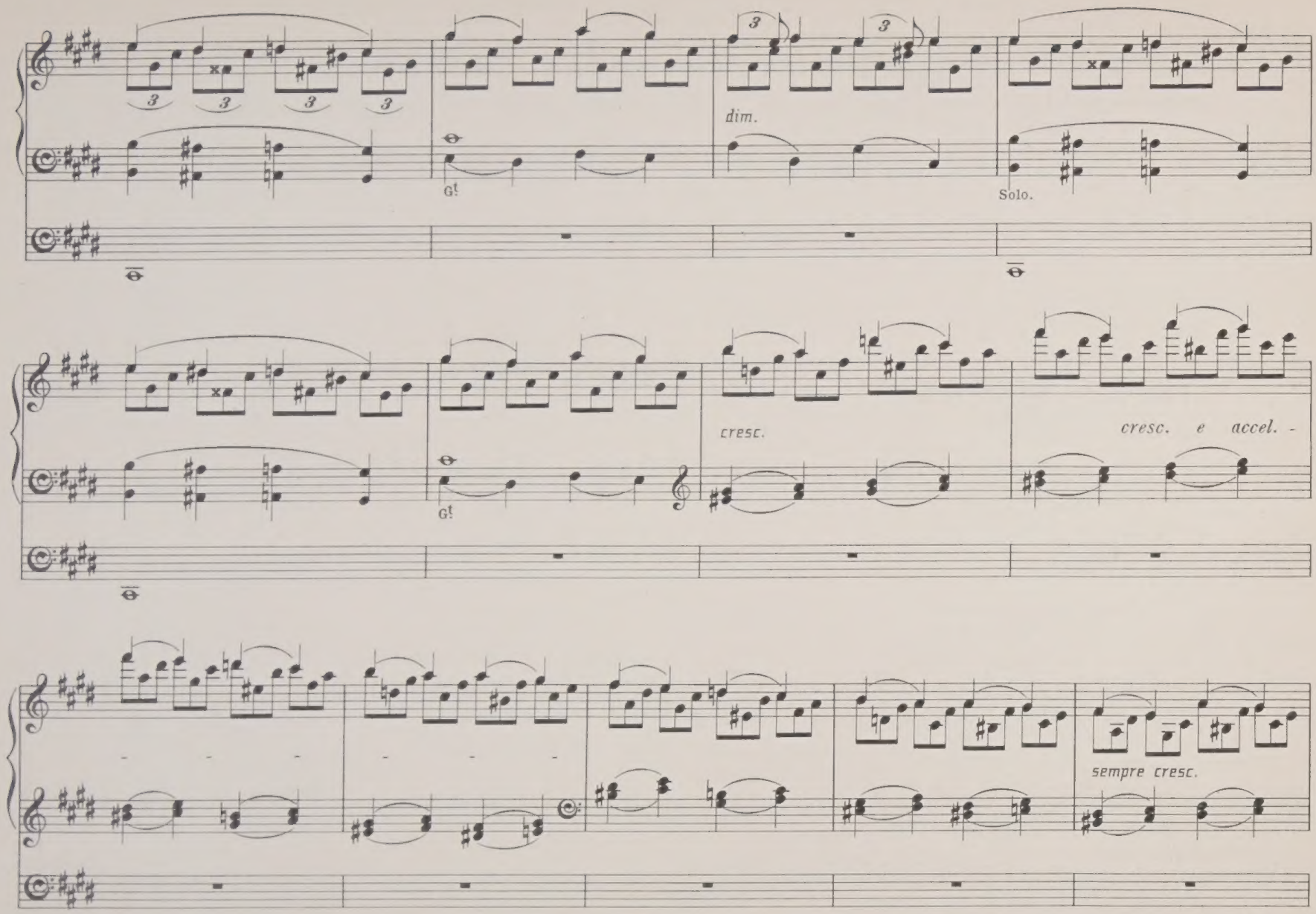
PRELUDE.

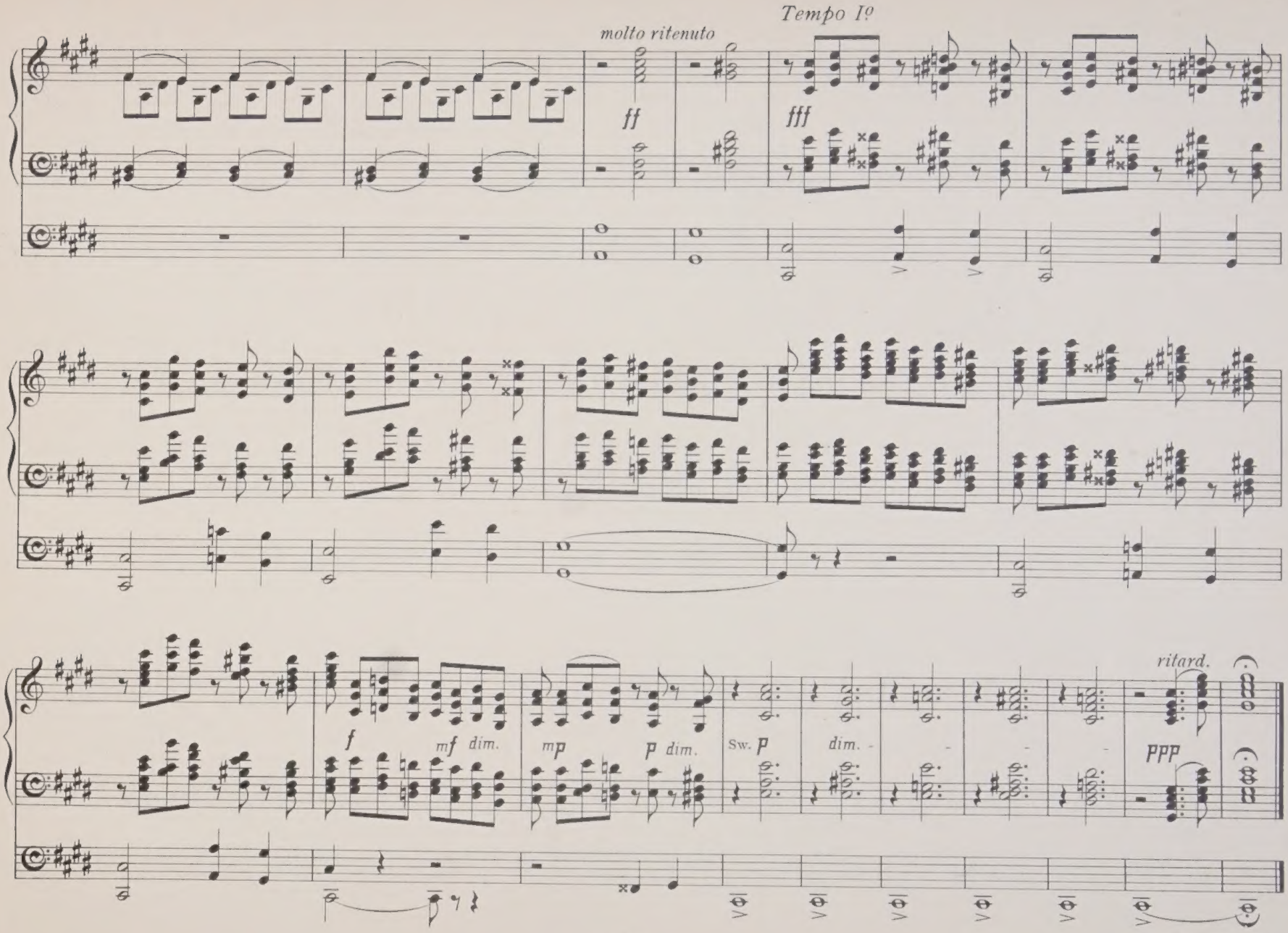
Arranged by G. R. Sinclair.

S. Rachmaninoff Op. 3, № 2.




cresc.
dim.
mf
Sw.
G!
cresc.
Sw.
dim.
cresc.
G!
ff Solo Tuba (or G!)


dim.
Solo.
cresc.
cresc. e accel. -
sempre cresc.



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No. **56.**

LONDON: NOVELLO AND COMPANY, LIMITED.

Price 2s. net

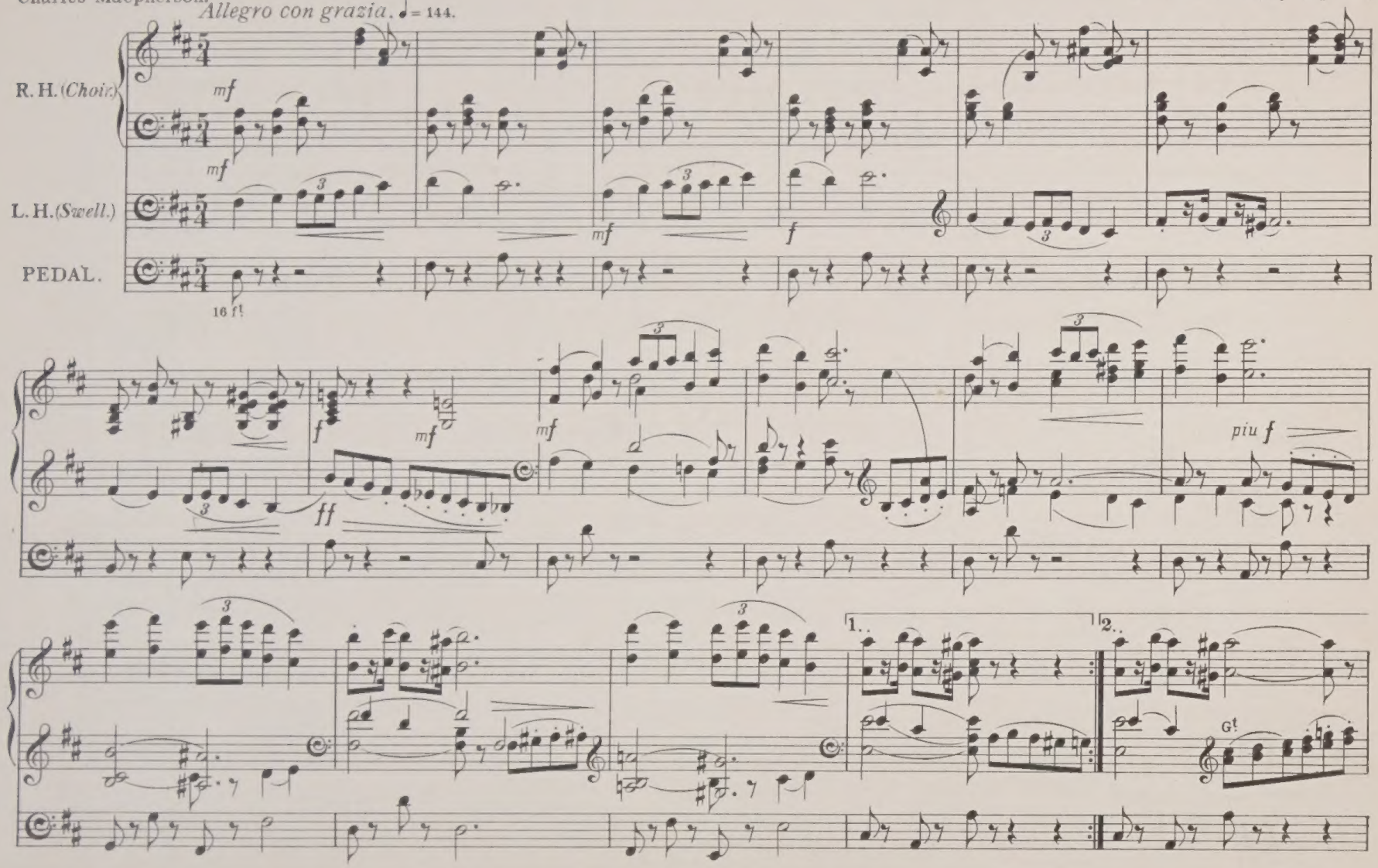
Prepare Organ:—
Swell: soft 8 ft and reed.
Great: soft 8 ft Sw. coupled.
Choir: soft 8 ft
Pedal: 16 ft Ch. to Ped.

ALLEGRO CON GRAZIA

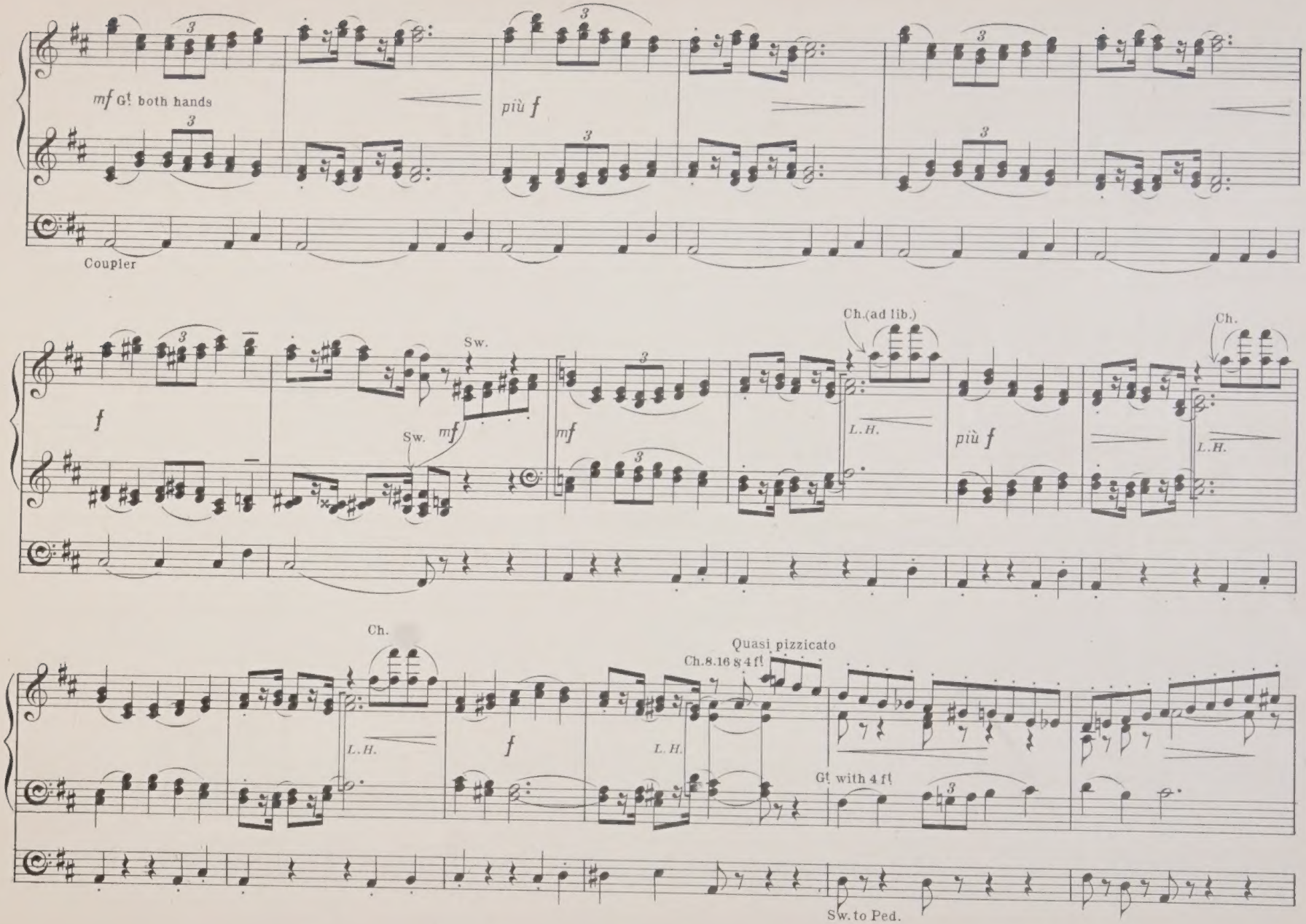
(FROM SYMPHONIE Nº 6. PATHETIQUE)

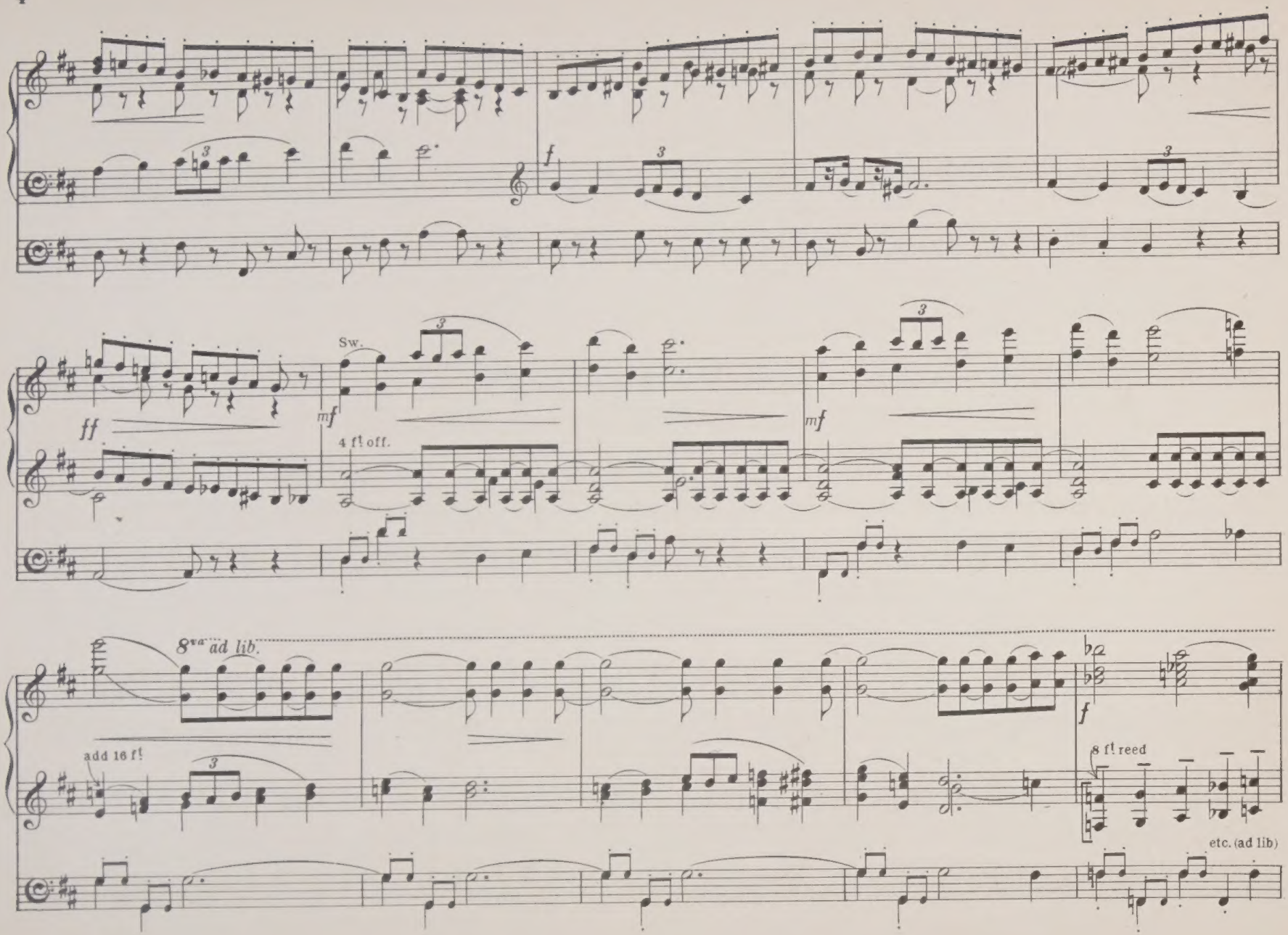
Arranged by
Charles Macpherson.

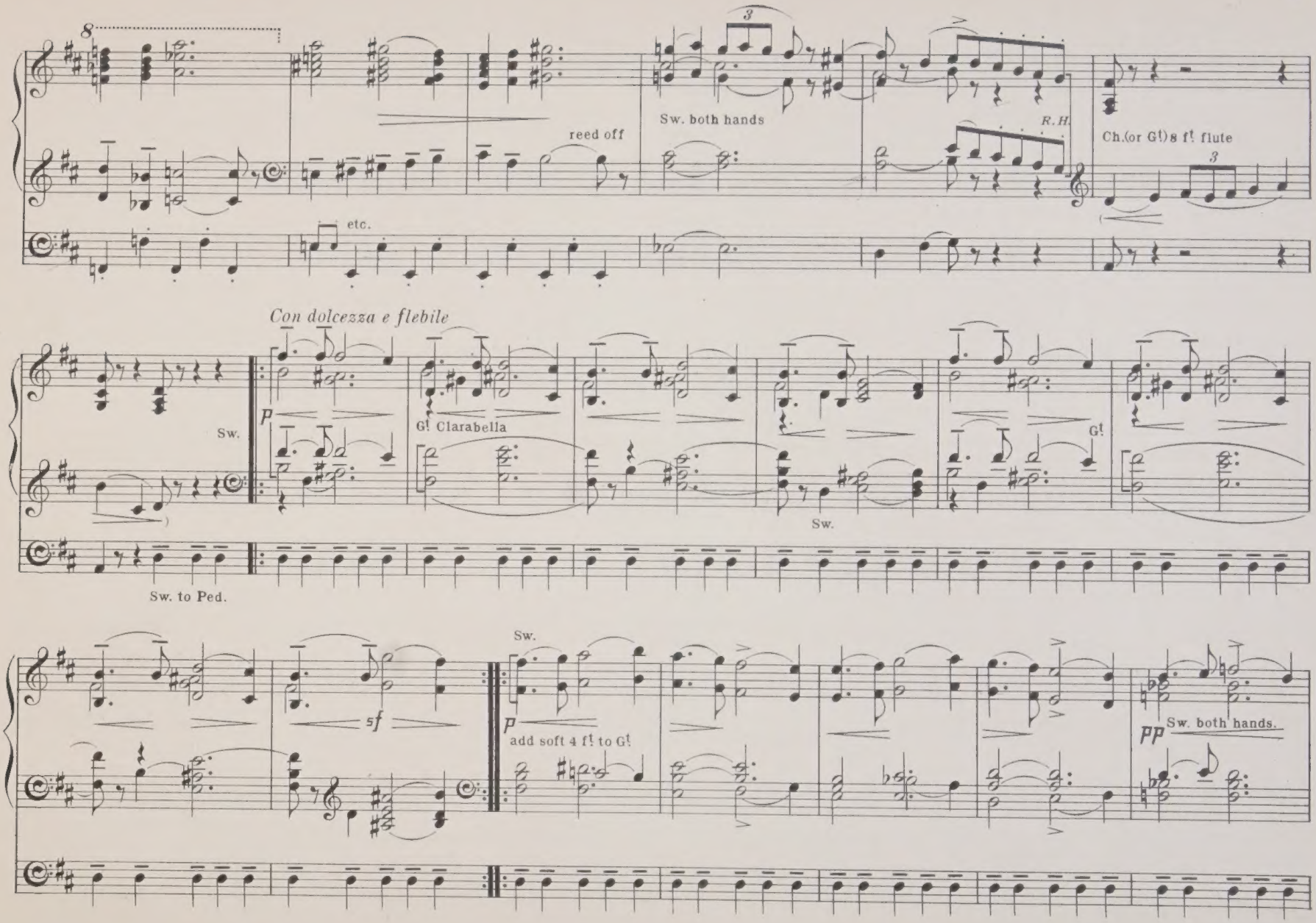
P. Tschaïkowsky. (Op. 74.)

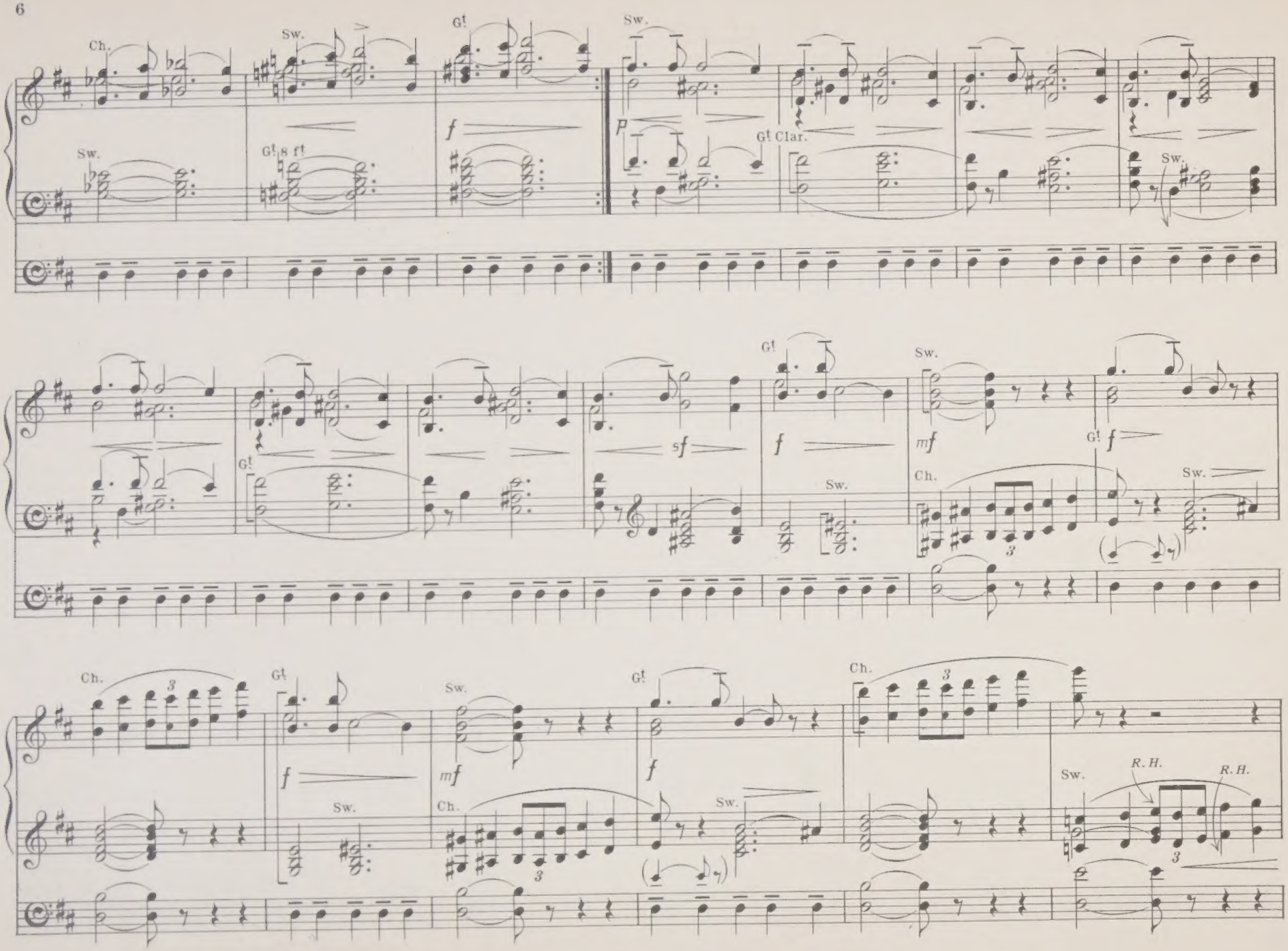


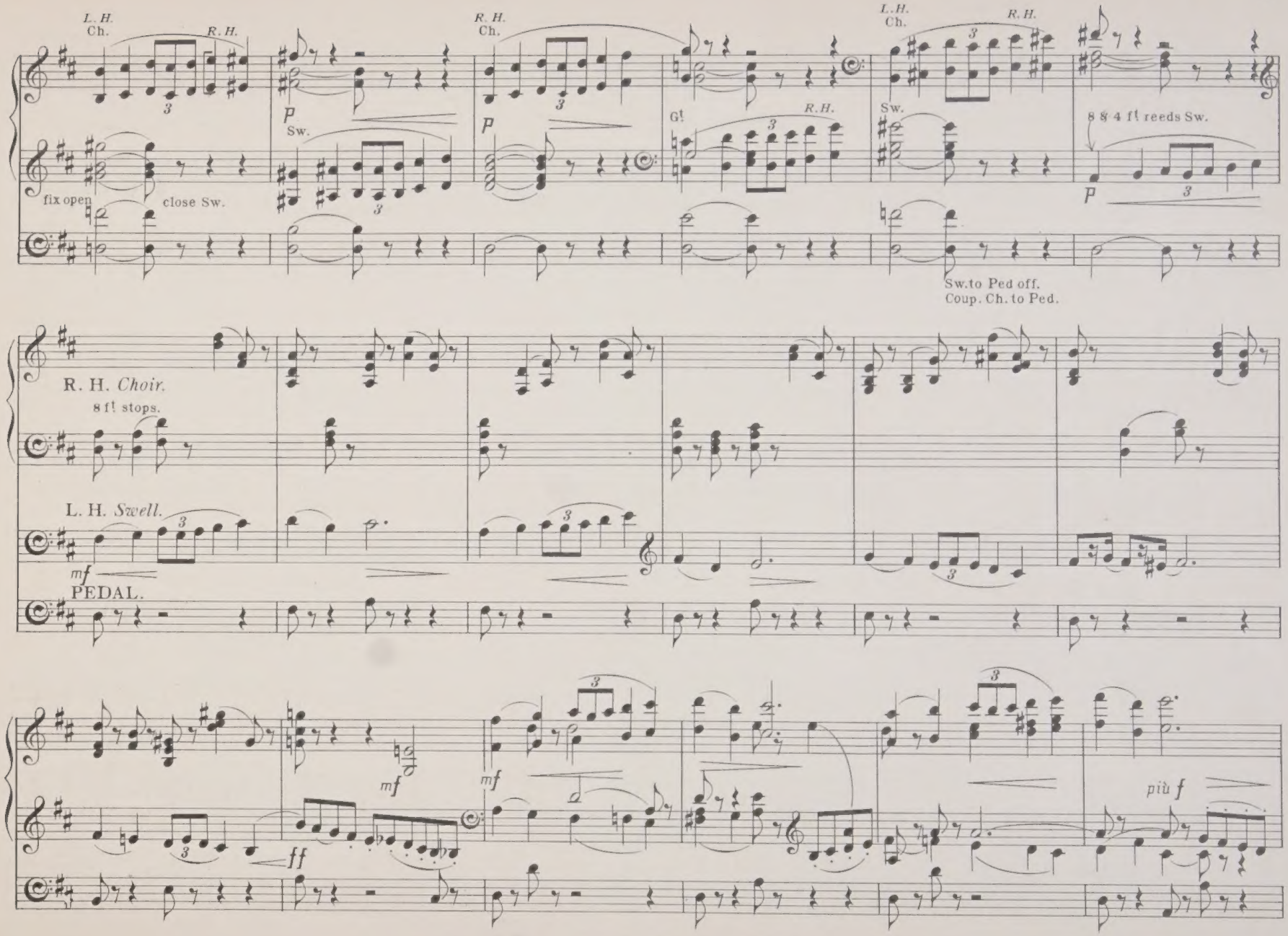
In this arrangement certain indications are made regarding the stops. These are merely intended for general guidance for performance on an organ of moderate size.
To players who have larger instruments at their command, many improvements may suggest themselves as rendering the quality of tone more in accordance with the full orchestral score. C. M.

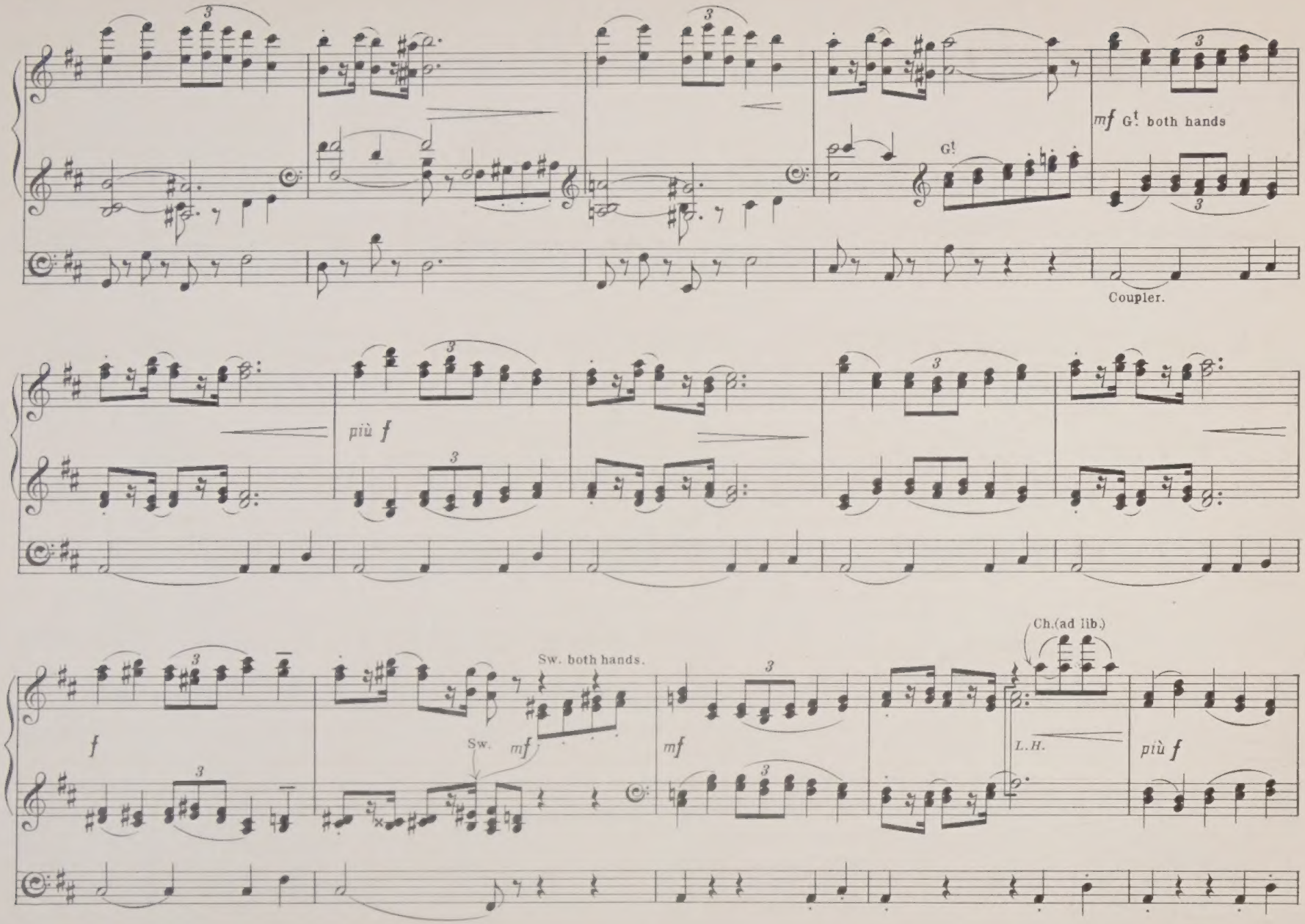

mf G! both hands
Coupler
più f
Sw.
Sw.
mf
f
mf
Ch.(ad lib.)
L.H.
più f
Ch.
L.H.
Ch.
L.H.
f
L.H.
Quasi pizzicato
Ch.8.16 8 4 ft
G! with 4 ft
Sw. to Ped.

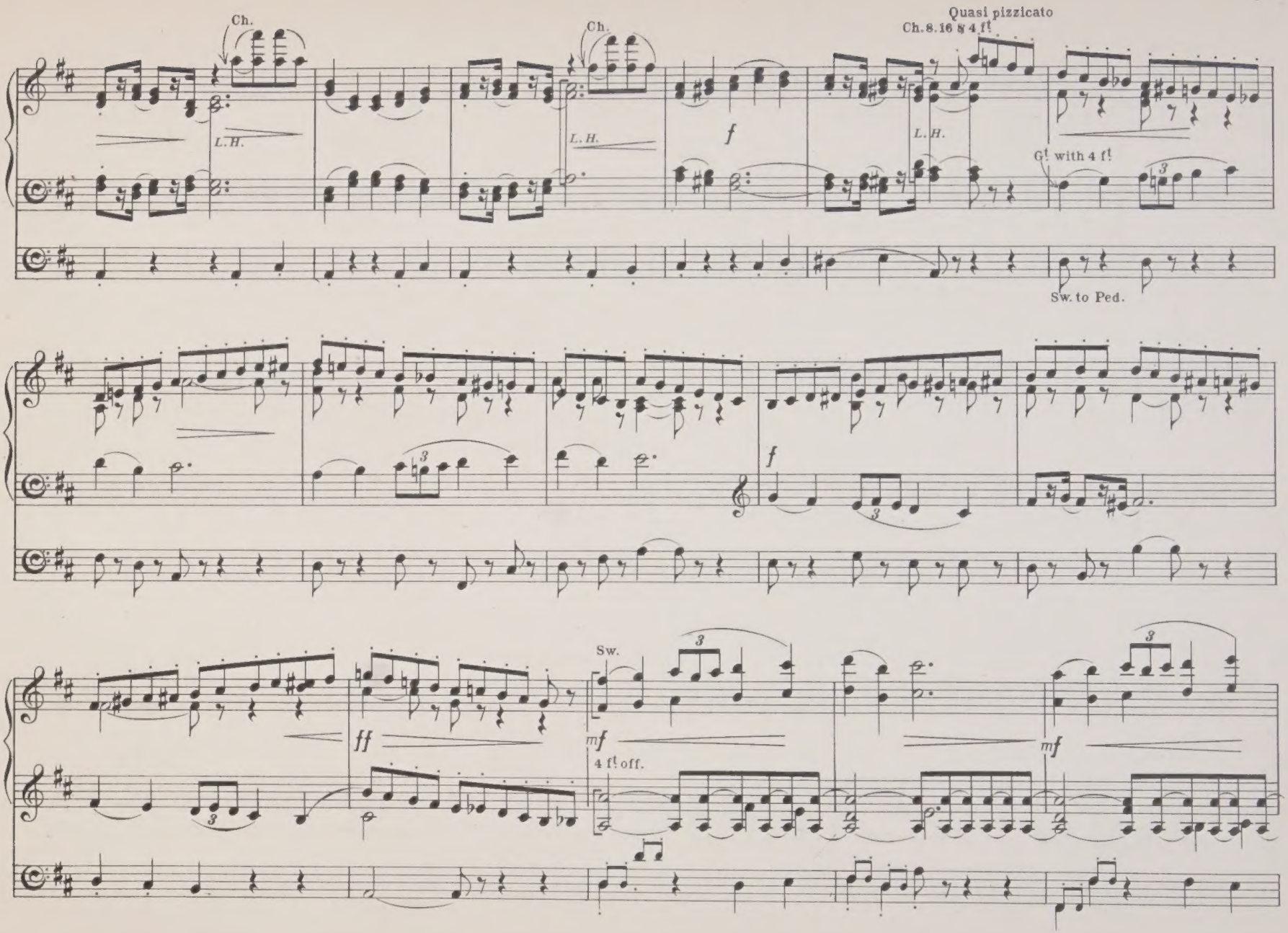

f
Sw.
mf
4 ft off.
ff
mf
8va ad lib.
add 16 ft
f
8 ft reed
etc. (ad lib)

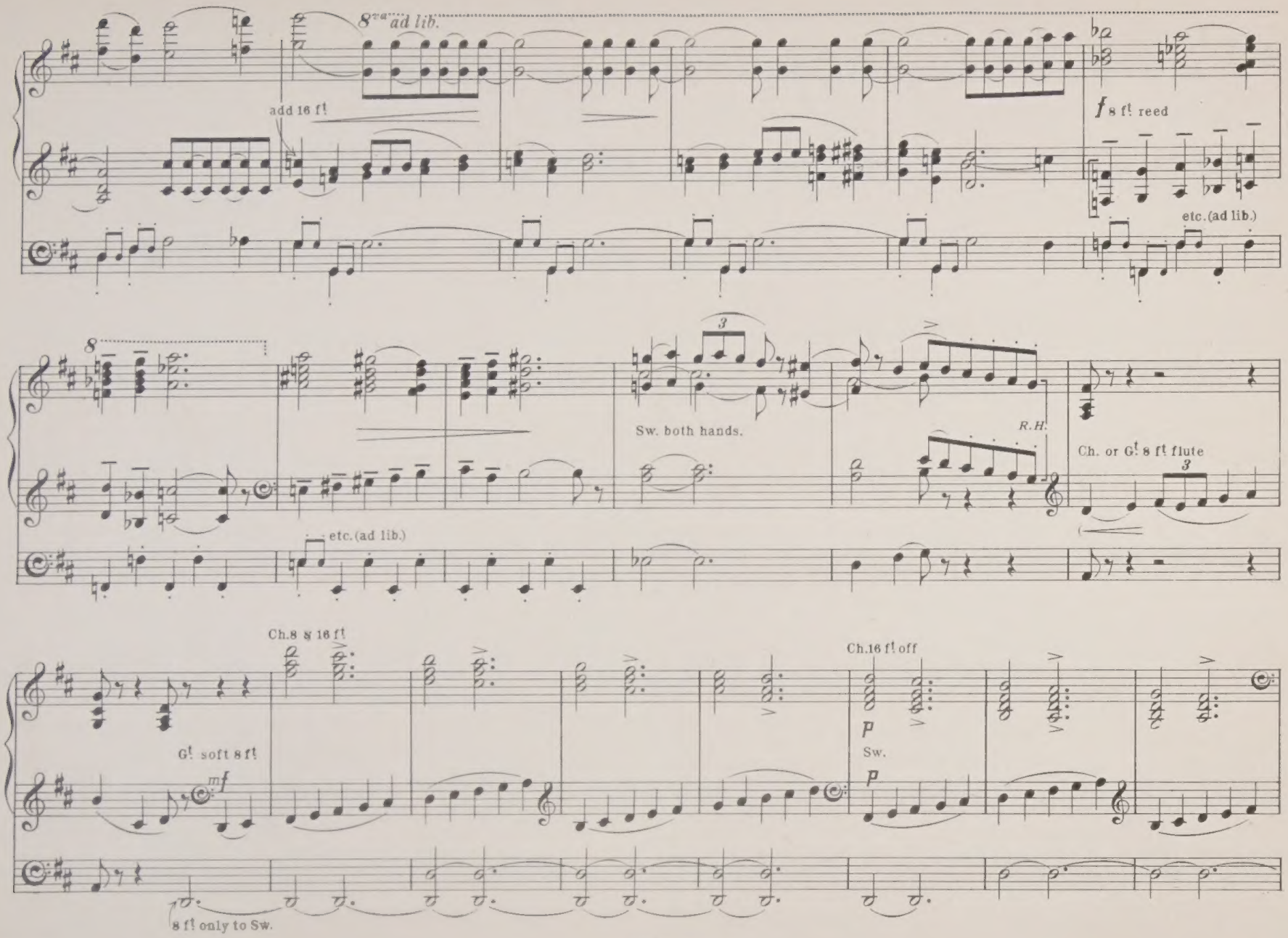

8
reed off
etc.
Sw. both hands
R.H.
Ch.(or G!) 8 f! flute
Con dolcezza e flebile
Sw.
p
G! Clarabella
G!
Sw.
Sw. to Ped.
Sw.
sf
p
add soft 4 f! to G!
pp
Sw. both hands.

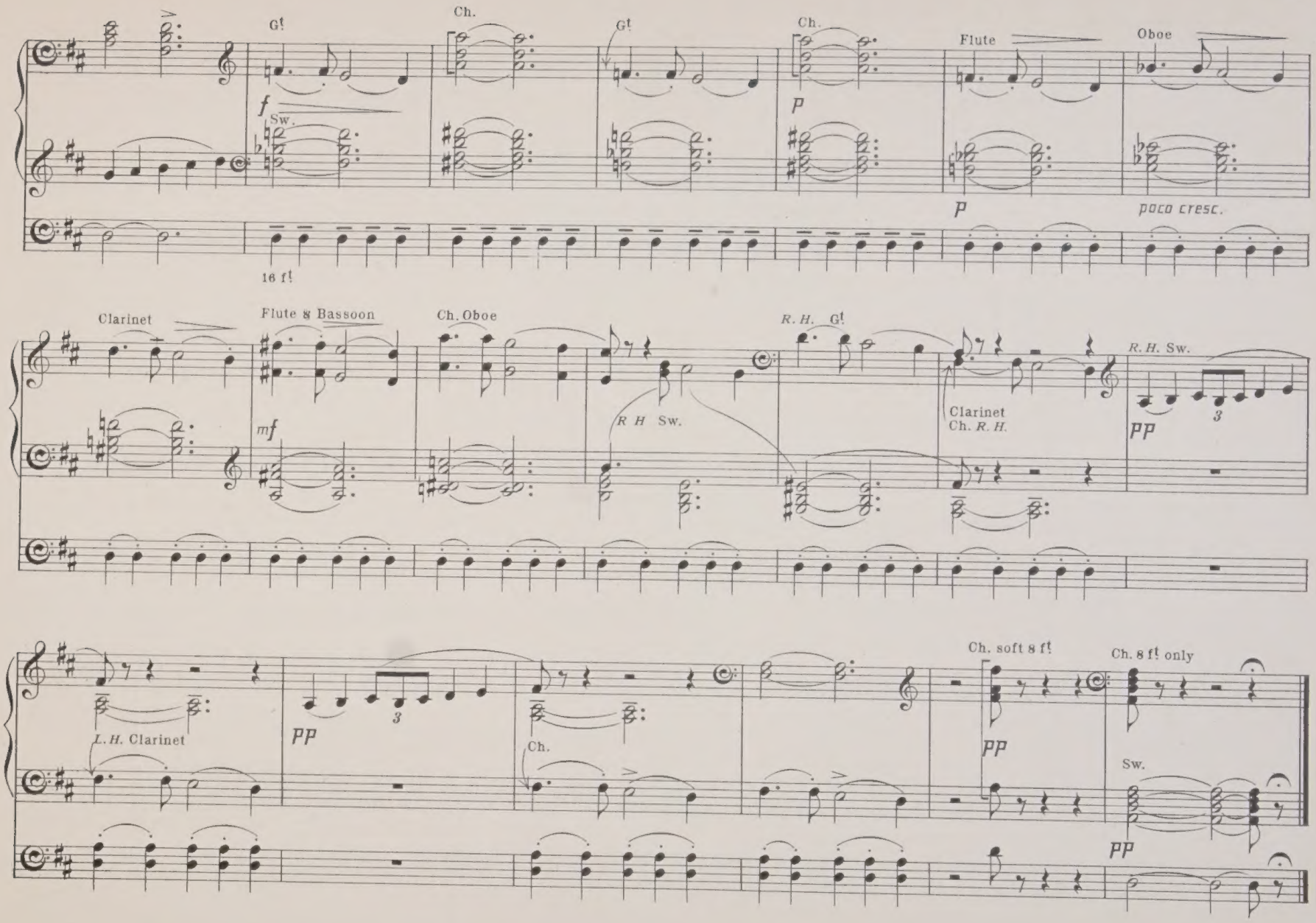

Ch.
Sw.
Gt
Sw.
Sw.
Gt, 8 ft
f
p
Gt Clar.
Sw.
Gt
sf
f
Sw.
mf
Gt
f
Ch.
Sw.
Ch.
Gt
Sw.
Gt
Ch.
f
mf
f
Sw.
Ch.
Sw.
R. H.
R. H.


L. H.
Ch.
R. H.
fix open
close Sw.
P
Sw.
R. H. Ch.
G!
L. H.
Ch.
Sw.
8 & 4 ft reeds Sw.
Sw.to Ped off.
Coup. Ch. to Ped.
R. H. Choir.
8 ft stops.
L. H. Swell.
mf
PEDAL.
ff
più f


mf G! both hands
G!
Coupler.
più f
f
Sw. both hands.
Sw.
mf
mf
Ch.(ad lib.)
L.H.
più f


Ch.
L.H.
Ch.
L.H.
f
Quasi pizzicato
Ch. 8. 16 & 4 ft
L.H.
G! with 4 ft
Sw. to Ped.
f
ff
Sw.
mf
4 ft off.
mf


8va ad lib.
add 16 ft
f 8 ft reed
etc.(ad lib.)
8
3
Sw. both hands.
R.H.
Ch. or G! 8 ft flute
3
etc.(ad lib.)
Ch.8 & 16 ft
Ch.16 ft off
G! soft 8 ft
mf
p
Sw.
p
8 ft only to Sw.



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Compositions for the Organ

BY

E. SILAS.

	s.	d.
ALLEGRO MODERATO IN F	1	0
ANDANTE IN D	1	0
PRELUDE IN F MINOR	1	0
ANDANTE IN A FLAT	1	0
FANTASIA IN E MINOR	1	6
PASTORALE IN G....	1	0
CANZONETTA IN E	1	0
ANDANTE IN C MELODY IN C	1	0
INTRODUCTION AND FUGUE IN D....	1	0
PRELUDE IN D FUGUE IN C MINOR	1	0

	s.	d.
MARCH IN B FLAT	1	0
SONATA IN F	2	6
MINUETTO IN F	1	0
FANTASIA ON "ST. ANN'S" TUNE	1	6
MELODY IN E MINOR	1	0
FANTASIA IN D MINOR. OP. 117	2	0
FANTASIA IN F MINOR. OP. 118	2	6
ANTIPHON AND INTERLUDE. OP. 119	1	6
PRELUDE AND FUGUE IN D MINOR. OP. 120	1	6
CAPRICCIO. OP. 121	1	6
ELEGY ON THEMES BY HENRY PURCELL	1	0
GRAND FUNERAL MARCH (SCHUBERT). Arranged	1	0

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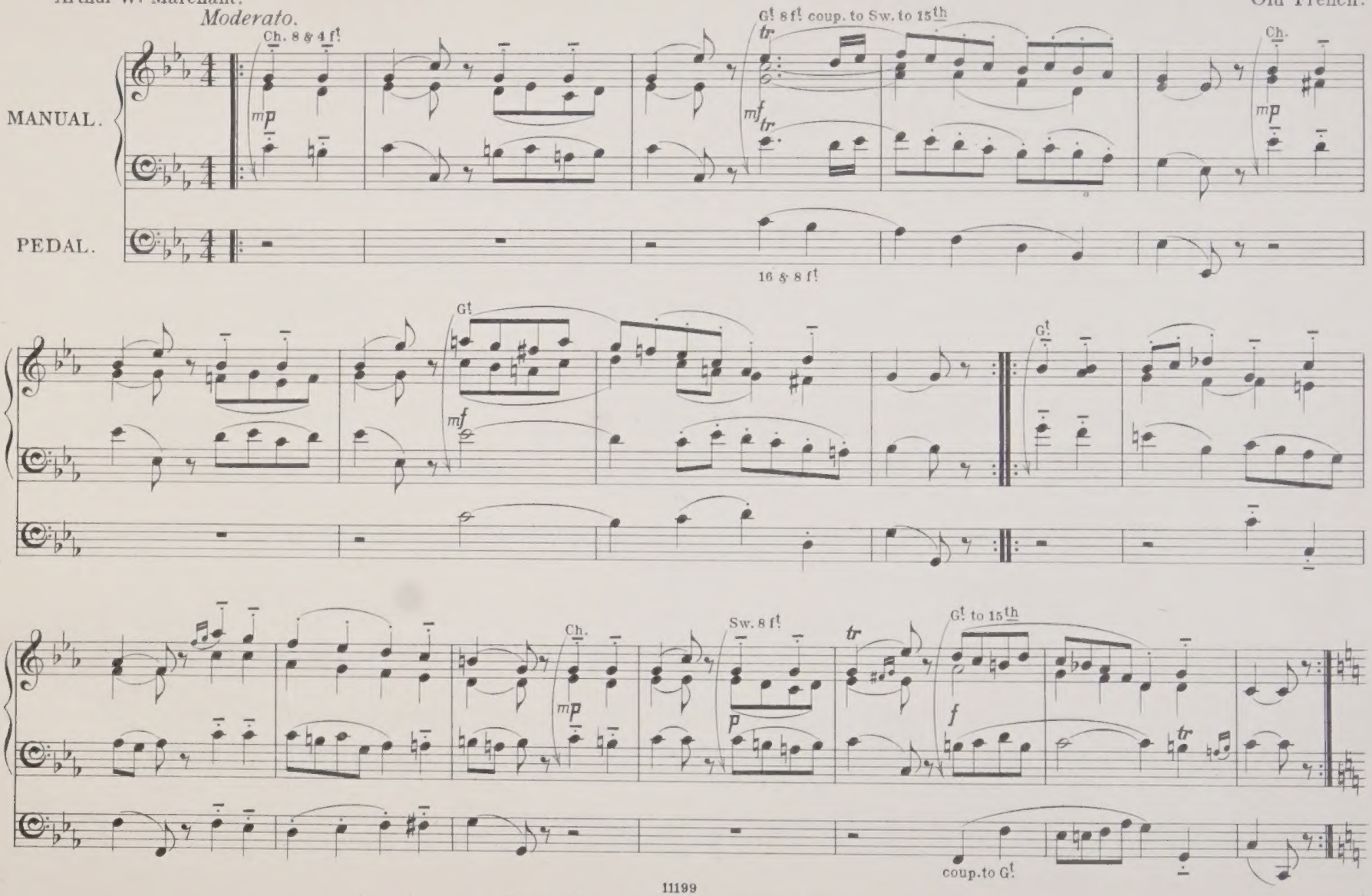
GAVOTTE.

Edited and Arranged by
Arthur W. Marchant.

Old French.

Moderato.



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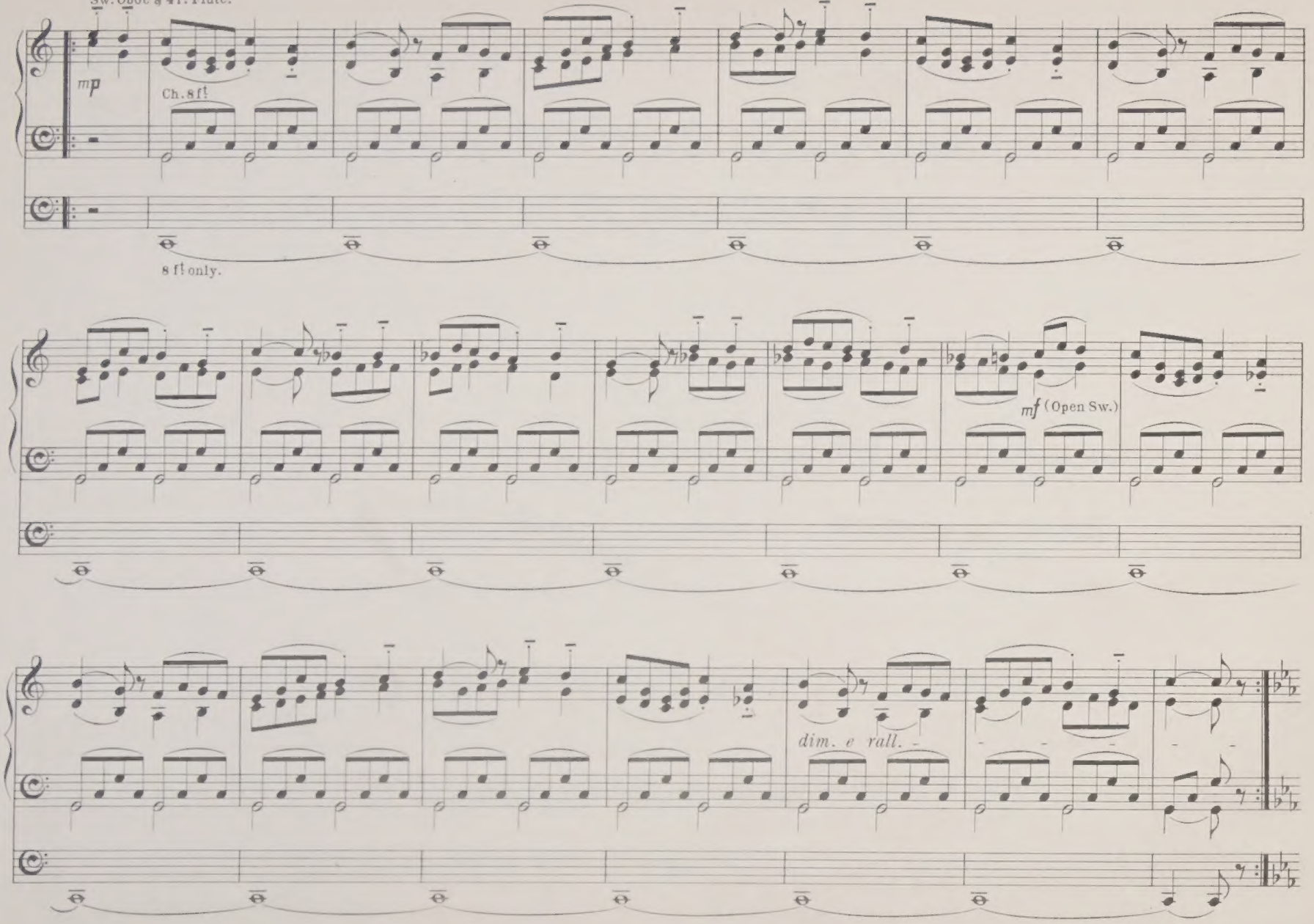
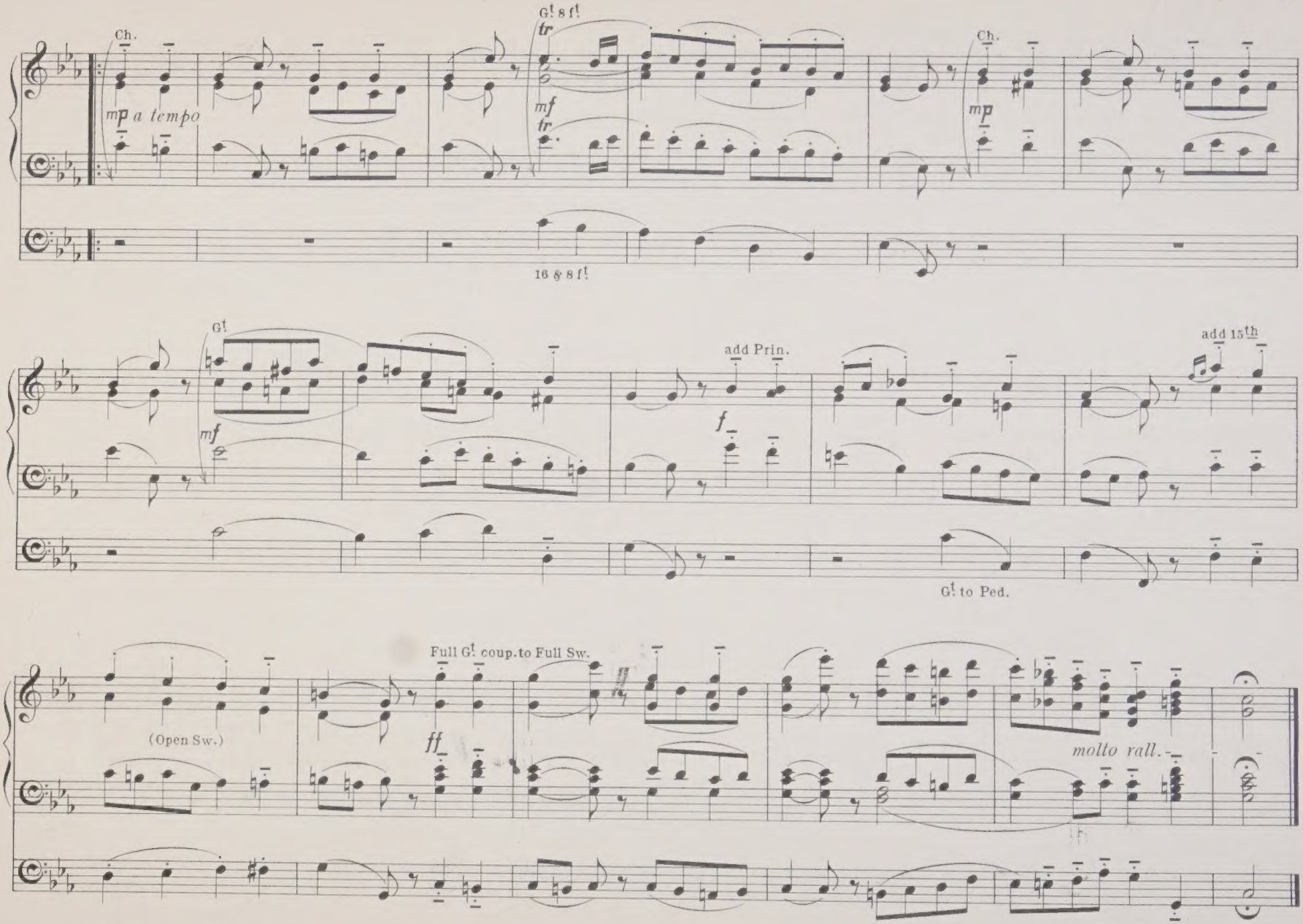
57.

MUSETTE.

Sw. Oboe & 4 ft Flute.





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Original Compositions for the Organ

BY

HENRY SMART

No.		s.	d.
1.	CHORAL WITH VARIATIONS	1	6
2	TWO TRIOS	1	6
3.	GRAND SOLEMN MARCH IN E FLAT	2	0
4.	ANDANTE. No. 1, IN G MAJOR	1	6
5.	ANDANTE. No. 2, IN A MAJOR	1	6
6.	ANDANTE. No. 3, IN E MINOR	1	6
7.	SIX SHORT AND EASY PIECES. NOS. 1 AND 2	1	6
8.	Do. Do. ,, 3 AND 4	1	6
9.	Do. Do. ,, 5 AND 6	1	6
10.	AIR WITH VARIATIONS & FINALE FUGATO....	3	0
11.	TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. NOS. 1 TO 4	2	6
12.	TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. NOS. 5 TO 8	2	0
13.	TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. NOS. 9 TO 12	2	6
14.	PRELUDE IN A AND POSTLUDE IN C	1	0
15.	PRELUDE IN E FLAT INTRODUCTORY VOLUNTARY IN B FLAT ANDANTE GRAZIOSO	1	6
16.	POSTLUDE IN D....	1	6
17.	TWELVE SHORT INTERLUDES	1	6
18.	MARCH IN G	1	0
19.	EASY PRELUDES. No. 1, IN F; No. 2, IN G	1	0
20.	MINUET IN C	1	6
21.	FESTIVE MARCH IN D	1	6
22.	POSTLUDE IN E FLAT	1	6

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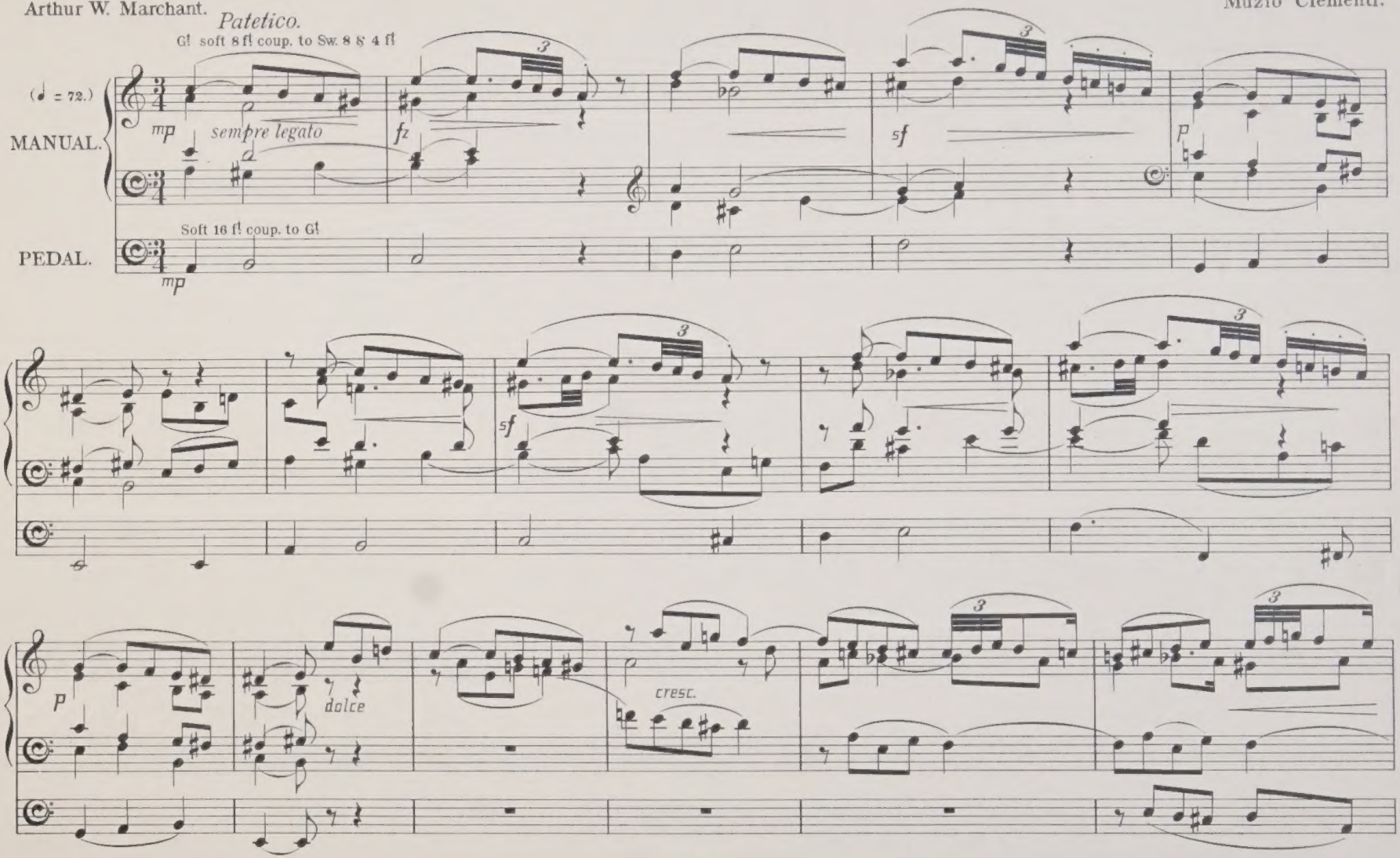
ADAGIO SOSTENUTO

FROM THE PIANOFORTE SONATA in A, Op. 50, No. 1,

Dedicated to Cherubini.

Edited and Arranged by
Arthur W. Marchant.

Muzio Clementi.



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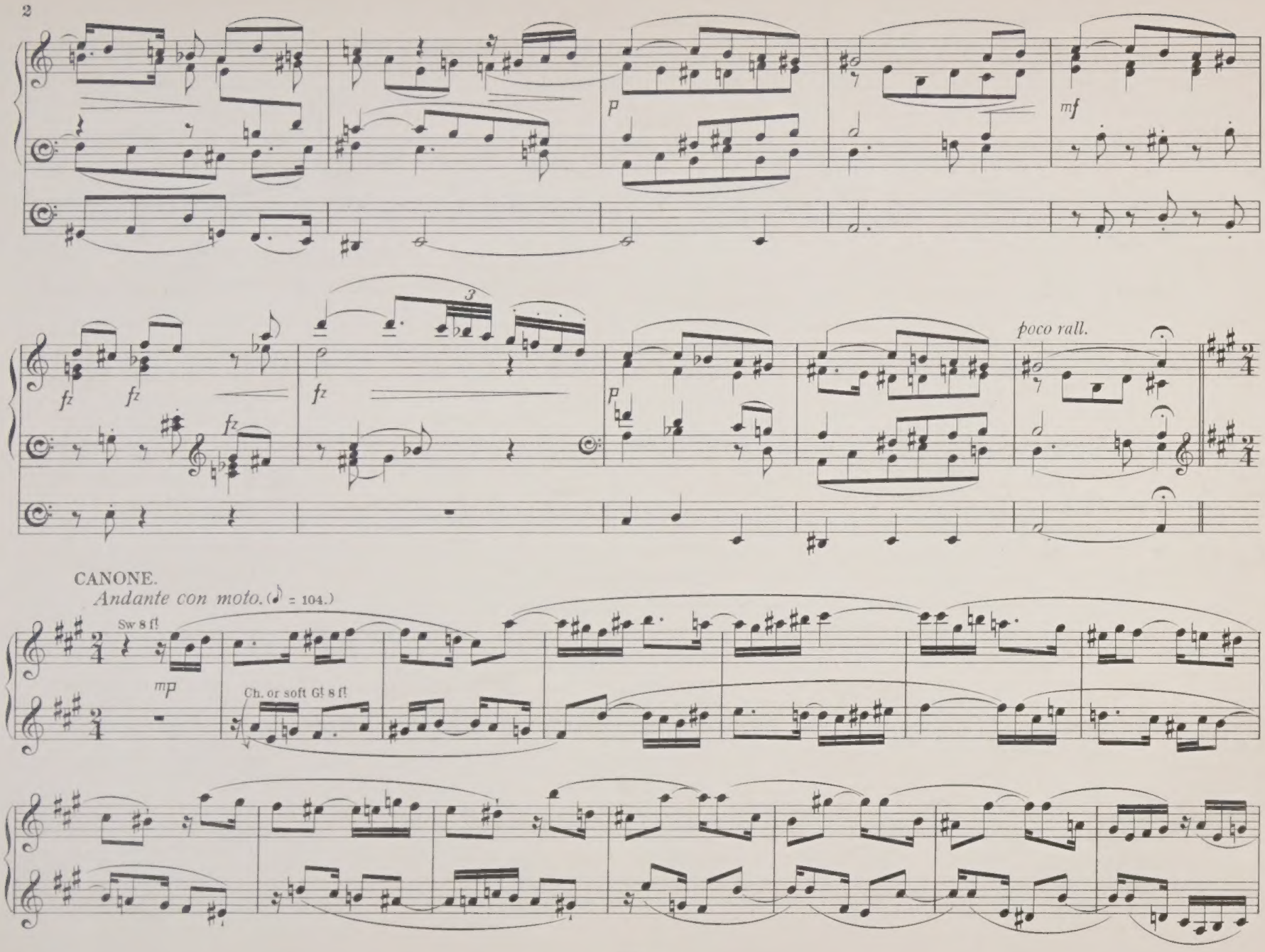
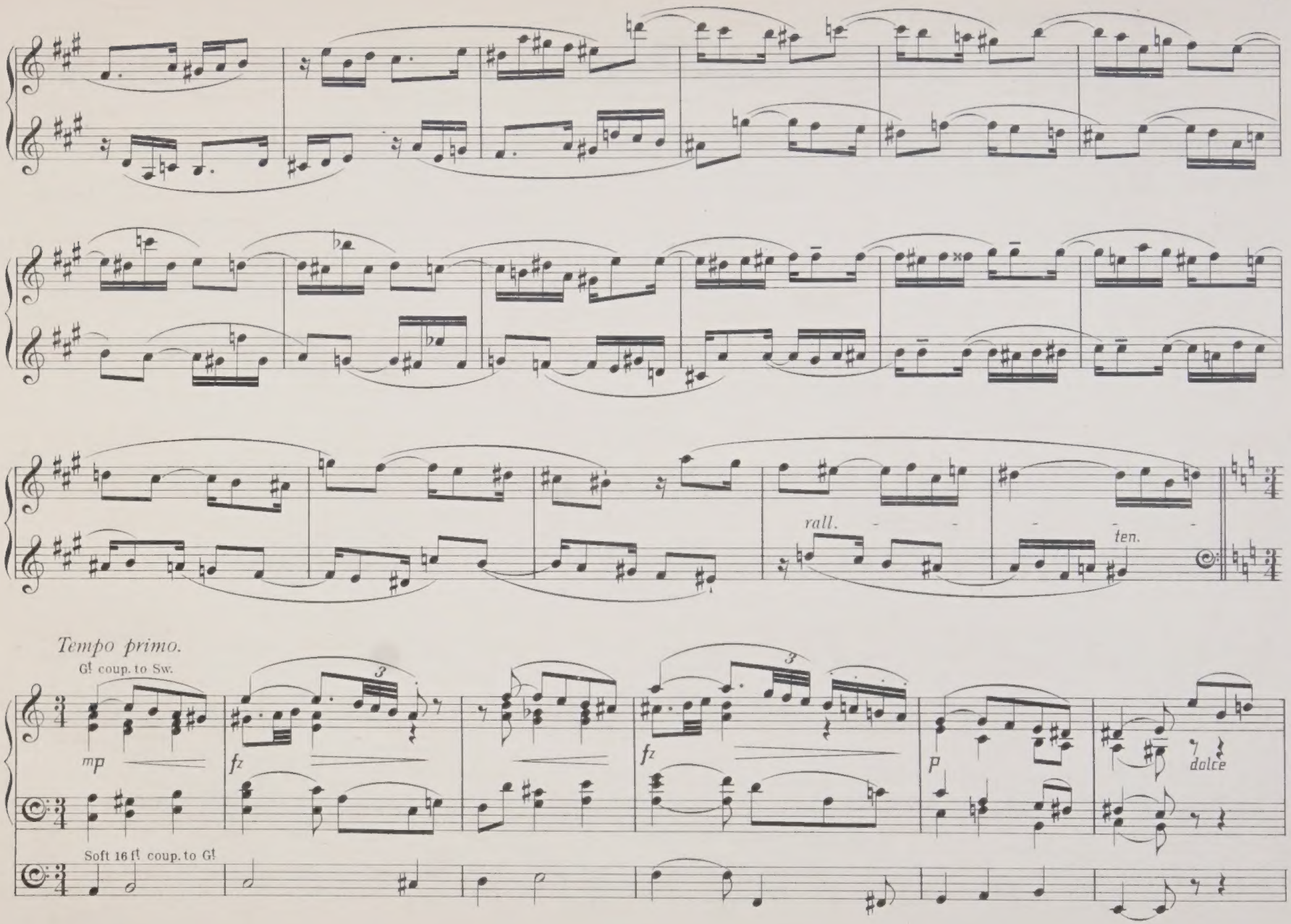
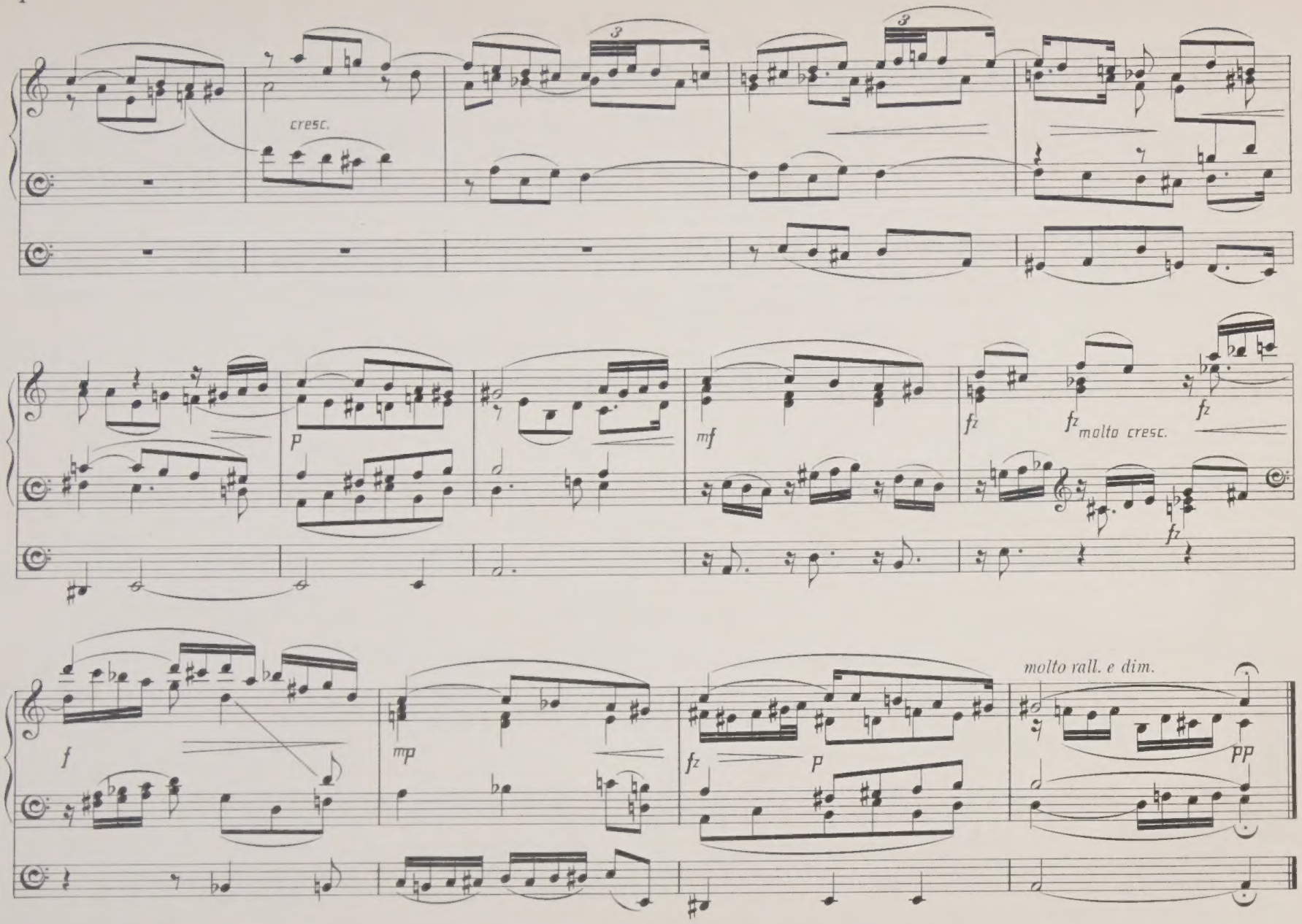
58


p
mf
fz
fz
fz
fz
3
poco rall.
CANONE.
Andante con moto. (♩ = 104.)
Sw 8 ft
mp
Ch. or soft G! 8 ft


rall.
ten.
Tempo primo.
G! coup. to Sw.
mp
fz
fz
P
dolce
Soft 16 ft coup. to G!



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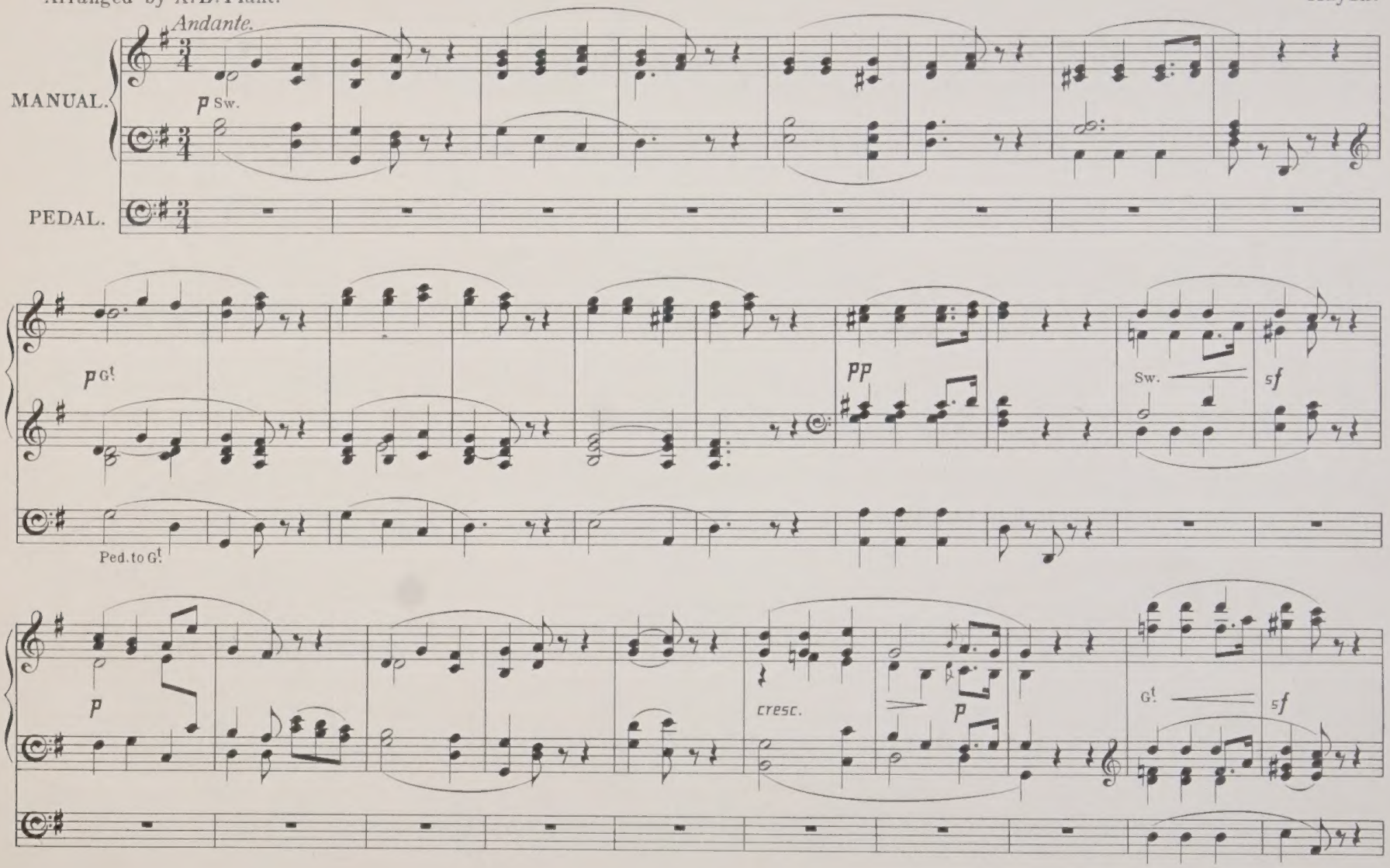
AIR with VARIATIONS.

Arranged by A. B. Plant.

Haydn.



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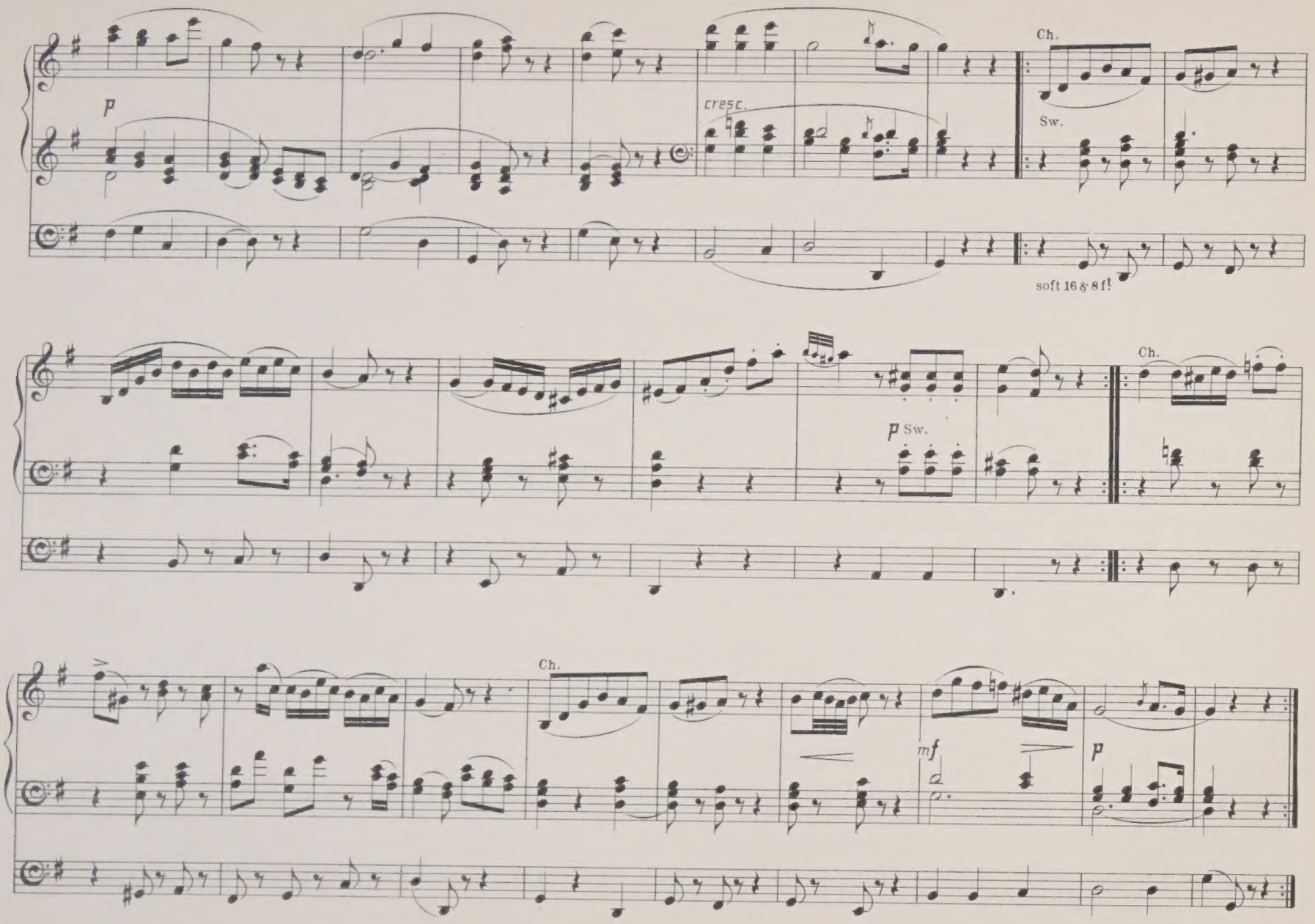
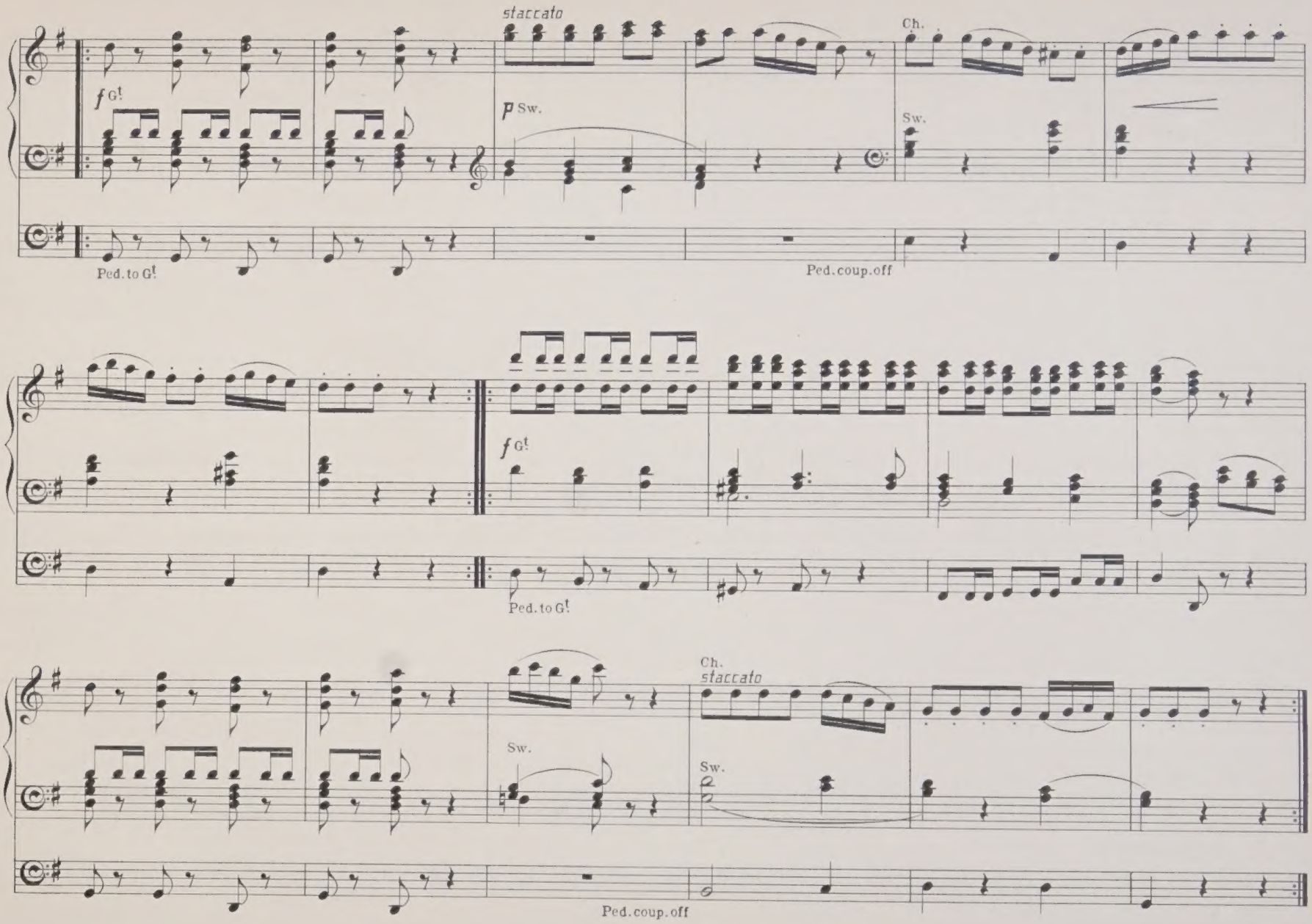
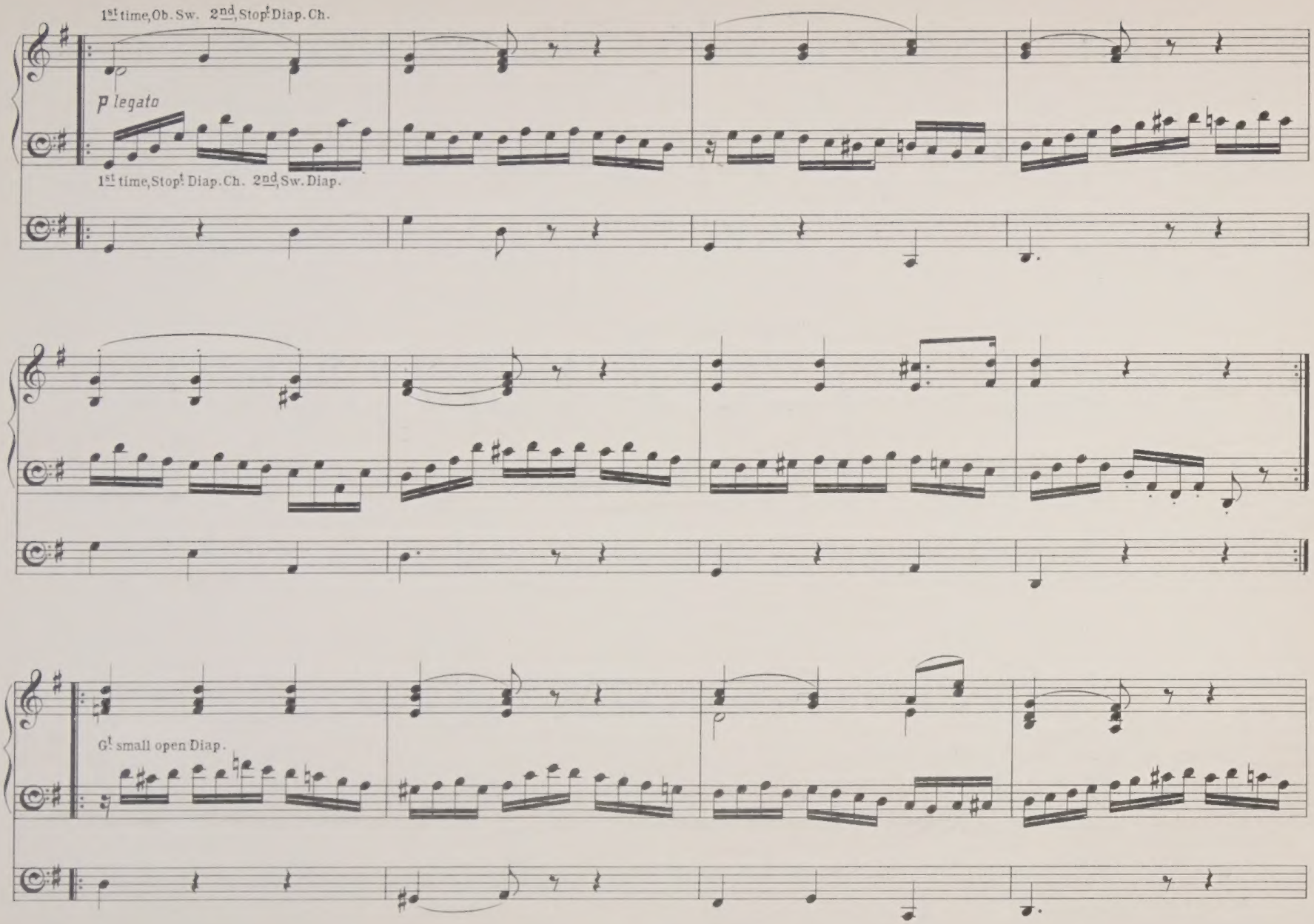
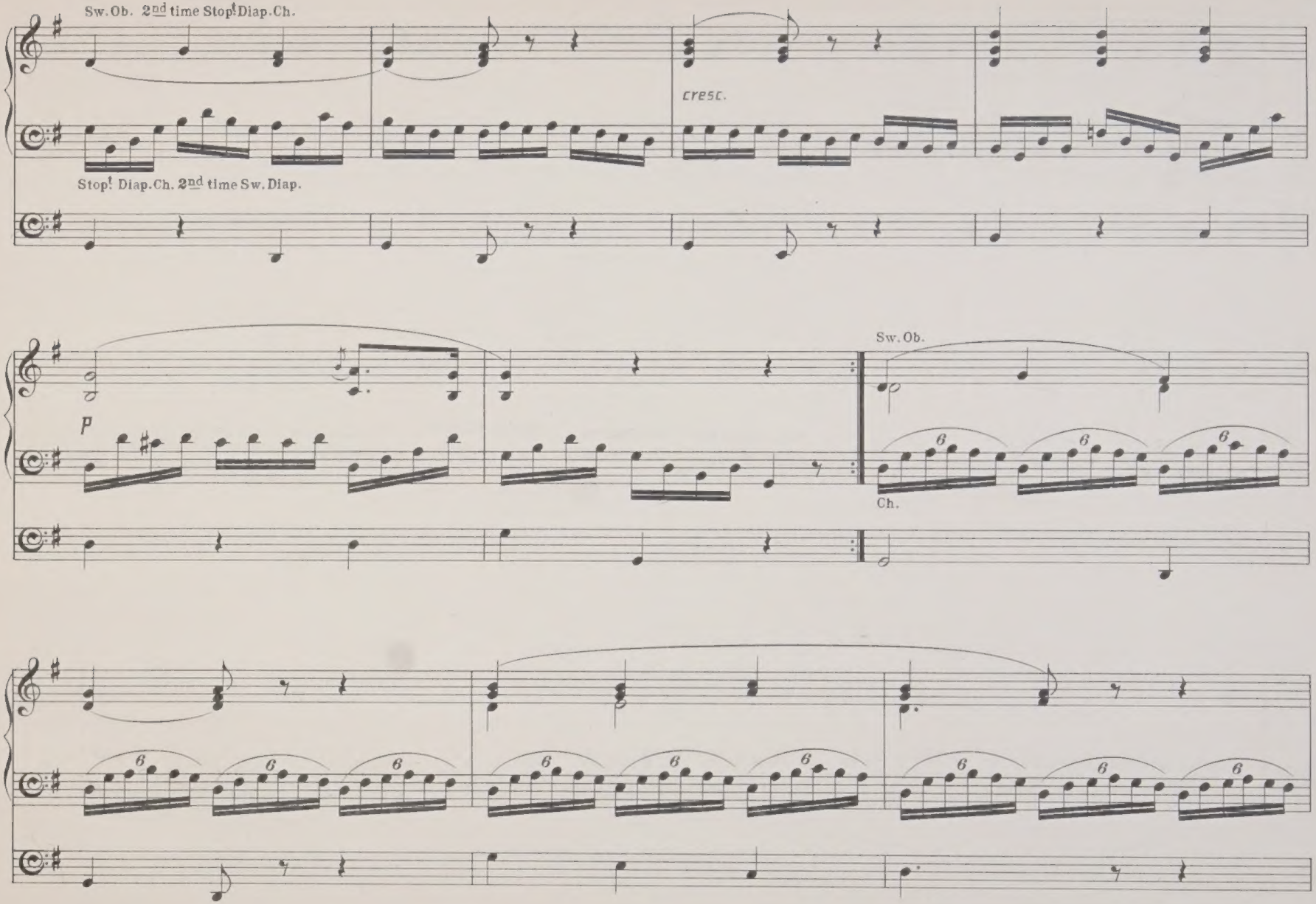
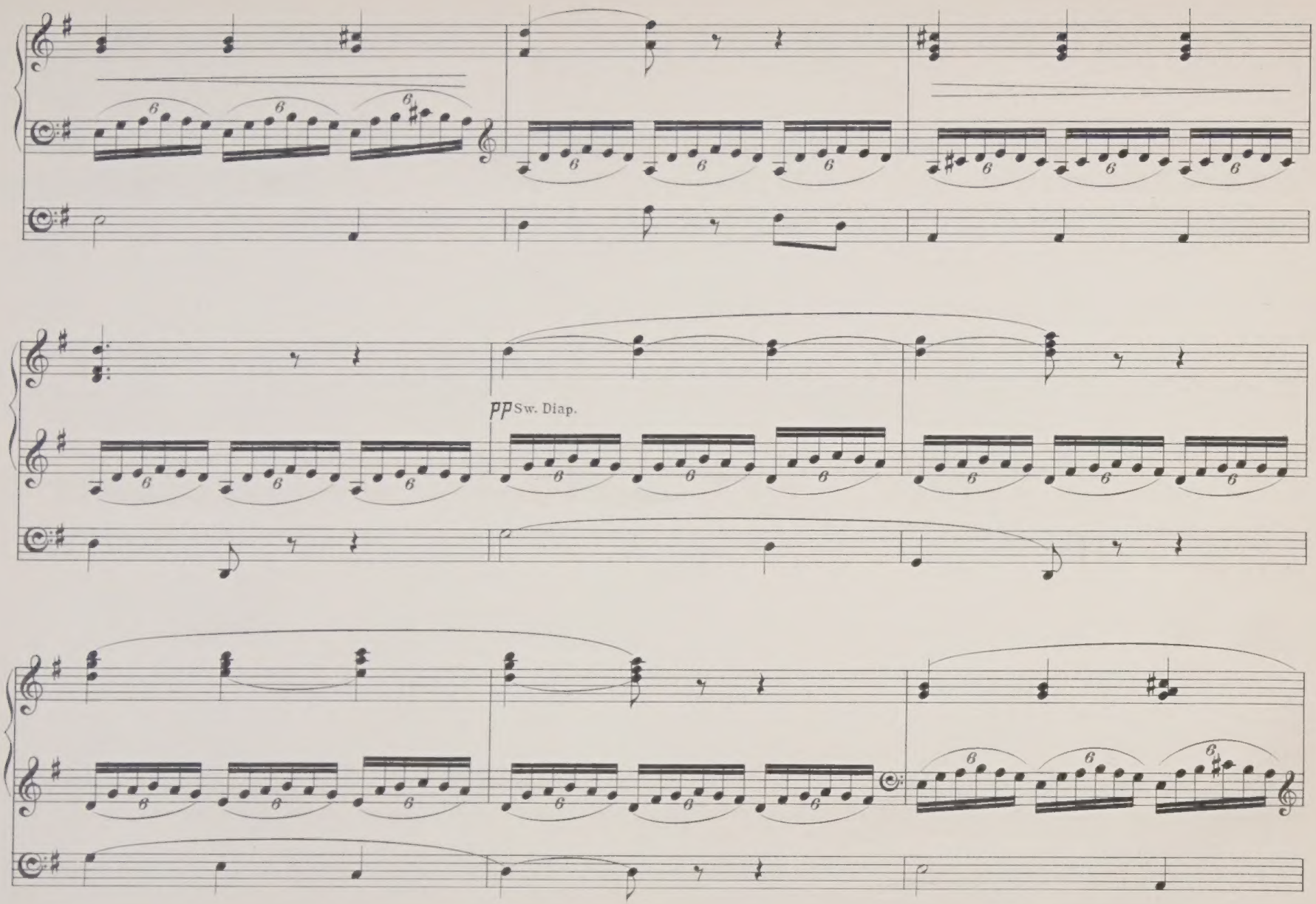
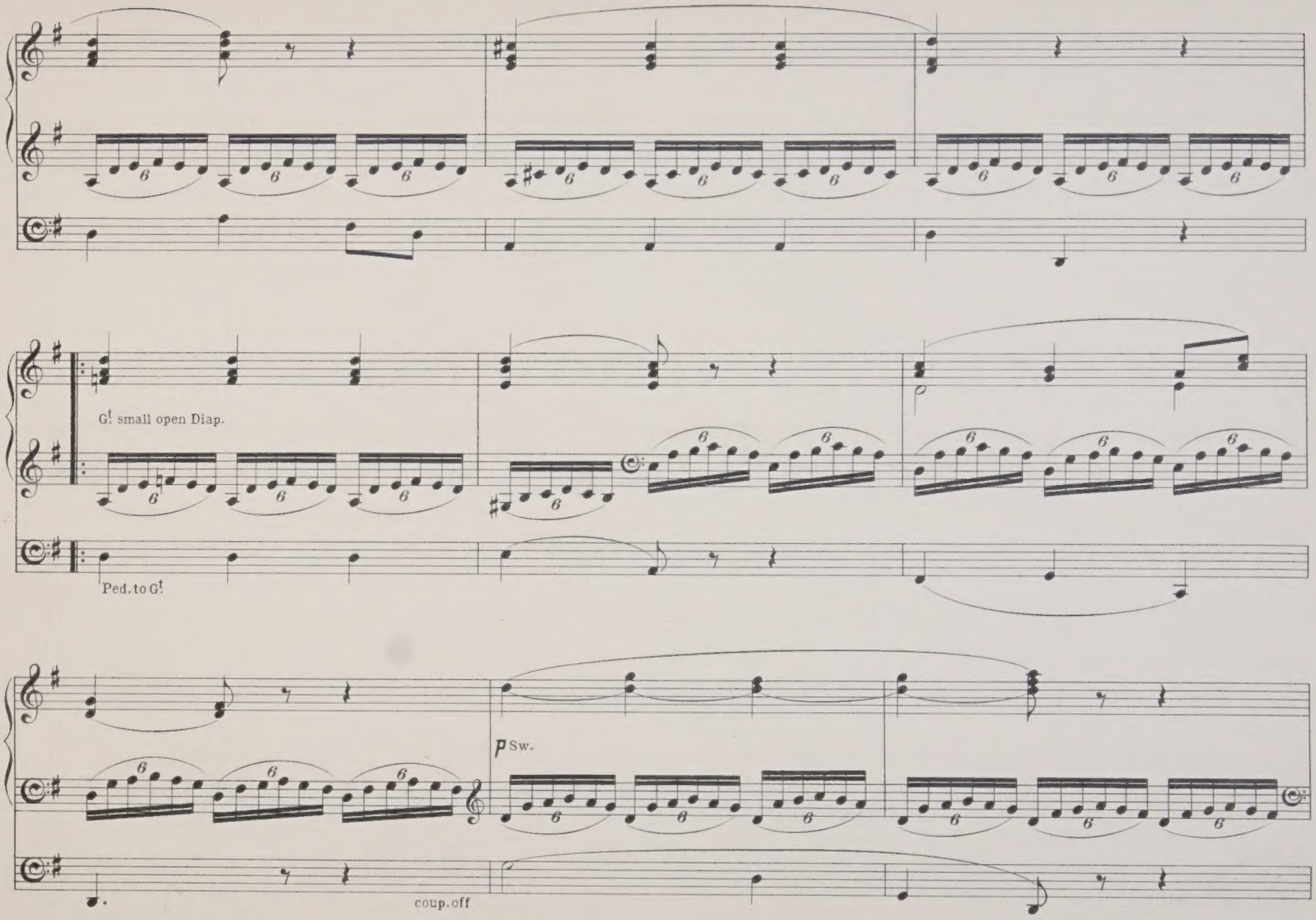

p
cresc.
Ch.
Sw.
soft 16 & 8 ft
Ch.
p Sw.
Ch.
mf
p

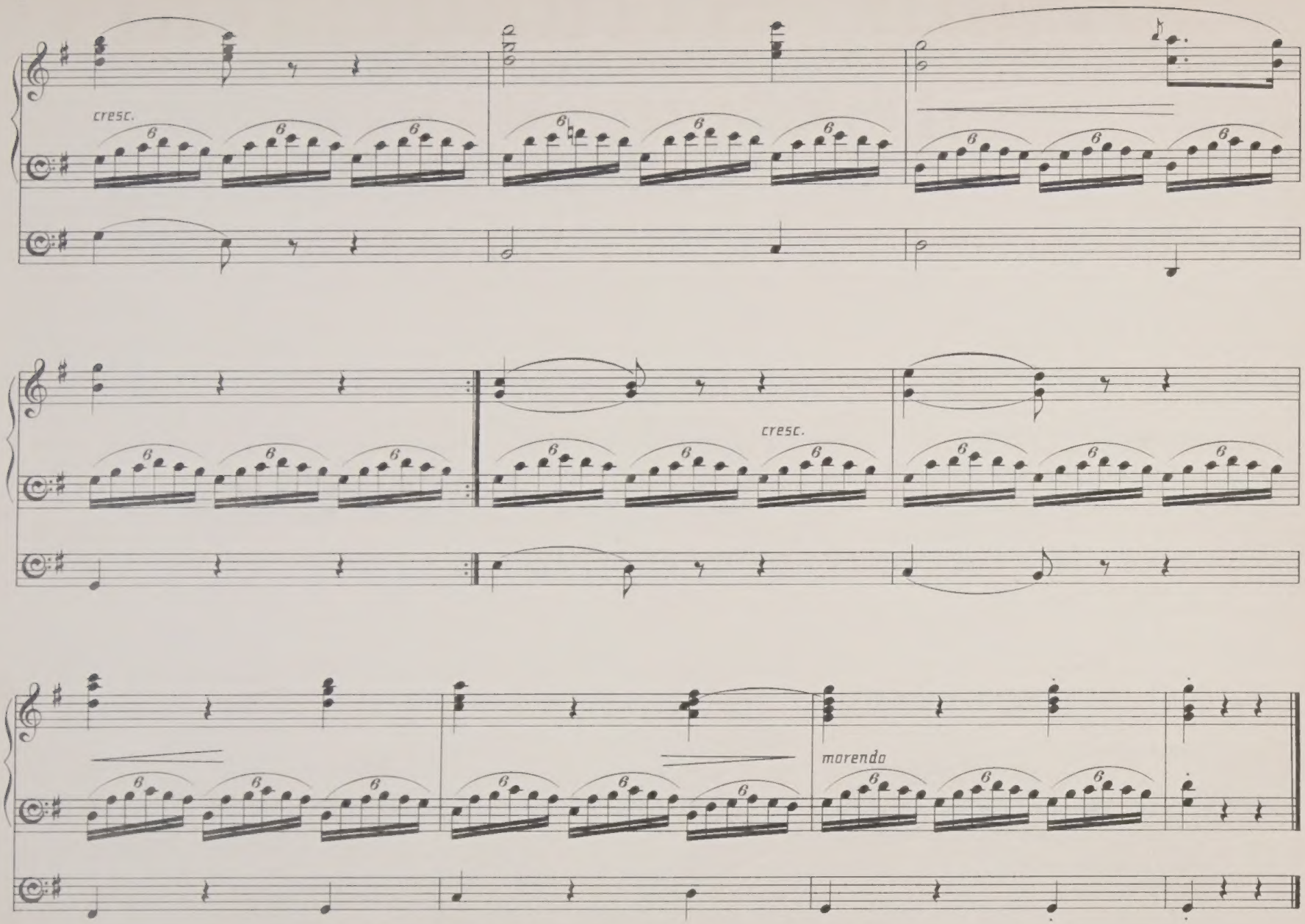

staccato
Ch.
f G!
p Sw.
Sw.
Ped. to G!
Ped. coup. off
f G!
Ped. to G!
Ch.
staccato
Sw.
Sw.
Ped. coup. off


1st time, Ob. Sw. 2nd, Stop! Diap. Ch.
p legato
1st time, Stop! Diap. Ch. 2nd, Sw. Diap.
G! small open Diap.


Sw. Ob. 2nd time Stop! Diap. Ch.
cresc.
Stop! Diap. Ch. 2nd time Sw. Diap.
p
Sw. Ob.
Ch.


pp Sw. Diap.


G! small open Diap.
Ped. to G!
P Sw.
coup. off



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Organ Arrangements

EDITED BY

GEORGE C. MARTIN

Organist of St. Paul's Cathedral.

			Arranged by	
1.	SLOW MOVEMENT (Pianoforte Quintet)	SCHUMANN	G. C. Martin	1/6
	MINUET (Twelve Menuets for Orchestra)	BEETHOVEN		
2	ANDANTE (Pianoforte Sonata, Op. 147)	SCHUBERT	G. C. Martin	1/6
	LARGO	HANDEL		
	AS PANTS THE HART ("Calvary")	SPOHR		
3.	AGNUS DEI (Mass in G)	SCHUBERT	G. C. Martin	1/-
	OVERTURE ("Acis and Galatea")	HANDEL		
	ALBUMBLÄTTER (No. 1, Op. 99)	SCHUMANN		
4.	ADAGIO (Sonata, Op. 2, No. 1)	BEETHOVEN	G. C. Martin	1/6
	THE CAT'S FUGUE	SCARLATTI		
	ALBUMBLÄTTER (No. 5, Op. 99)	SCHUMANN		
5.	ROMANZE and SCHERZO (Fourth Symphony)	SCHUMANN	G. C. Martin	1/6
	AIR (Overture (or Suite) in D)	BACH		
6.	ALLEGRO (Quartet, Op. 18, No. 2)	BEETHOVEN	G. C. Martin	1/6
	MENUETTO (Pianoforte Sonata, Op. 122)	SCHUBERT		
7.	EIA MATER ("Stabat Mater")	DVOŘÁK	G. C. Martin	1/6
	ROMANCE	MOZART		
8.	MINUET and ALLEGRO	HANDEL	B. Luard Selby	1/6
9.	FUNERAL MARCH ("Dream of Jubal")	A. C. MACKENZIE	G. C. Martin	1/-
10.	CHACONNE IN F MAJOR	PURCELL	A. W. Marchant	1/-
11.	ADAGIO IN B MINOR	MOZART	A. W. Marchant	1/-
12.	ADAGIO (Sextet, Op. 81)	BEETHOVEN	A. B. Plant	1/-
13.	IN ELYSIUM ("Orphée")	GLUCK	E. J. Bellerby	1/-
14.	JUDEX ("Mors et Vita")	GOUNOD	John E. West	1/-
15.	GRAND MARCH (Introduction, Act III., "Lohengrin")	WAGNER	W. Creser	1/-
16	BRIDAL CHORUS ("Lohengrin")	WAGNER	W. Creser	1/-
17.	CONCERTO GROSSO (No. X.)	CORELLI	A. B. Plant	1/6
18.	PASSECAILLE	COUPERIN	James Shaw	1/-
19.	REPRESENTATION OF CHAOS ("The Creation")	HAYDN	William H. Stocks	1/-
20.	MODERATO (1st Movement, Sonata, Op. 42)	SCHUBERT	Arthur B. Plant	2/-
21.	ANDANTE CON MOTO (Unfinished Symphony)	SCHUBERT	W. A. C. Cruickshank	2/-
22.	SLOW MOVEMENT IN A FLAT (3rd Symphony)	SCHUMANN	W. A. C. Cruickshank	1/-
23.	SOLEMN MARCH ("The Black Knight")	E. ELGAR	E. Elgar	1/-
24.	ANDANTE CON MOTO (Symphony in C)	SCHUBERT	Arthur B. Plant	2/-
25.	OVERTURE to the "Ode on St. Cecilia's Day"	HANDEL	Chas. Macpherson	1/6
26.	LARGHETTO (Symphony in B Flat)	SCHUMANN	A. W. Marchant	1/-
27.	WARUM?	SCHUMANN	A. W. Marchant	1/-
	LIEBESLIED	HENSELT		
28.	ADAGIO SOSTENUTO Quartet, Op. 76, No. 1)	HAYDN	A. W. Marchant	1/-
29.	INTRODUCTION and FUGUE IN E FLAT	HESSE	A. W. Marchant	1/-
30.	ANDANTE IN C MINOR (Quartet)	SPOHR	A. W. Marchant	1/-
31.	ANDANTE IN A (Quartet in D)	MOZART	A. W. Marchant	1/-
32.	FUGUE IN C MAJOR	ALBRECHTSBERGER	A. W. Marchant	1/-
33.	MINUET (First Violoncello Suite)	BACH	A. W. Marchant	1/-
	GAVOTTE IN E MINOR	VERACINI		
34.	ADAGIO IN D	MOZART	A. W. Marchant	1/-
35.	LA CARITA	ROSSINI	A. W. Marchant	1/-
36.	TOCCATA IN A MAJOR	PURCELL	H. Davan Wetton	1/6
37.	VOLUNTARY IN D MINOR	PURCELL	W. Alcock	1/6
38.	FINALE from "Symphonie Pathétique"	TSCHAÏKOWSKY	Chas. Macphérson	2/-
39.	GRAND FUNERAL MARCH IN C MINOR	SCHUBERT	E. Silas	1/-
40.	AIR, "Lord, to Thee my heart I proffer" ("St. Matthew" Passion)	BACH	D. John D. Codner	1/-
41.	ANDANTE CON MOTO (Symphony in B flat)	SCHUBERT	W. A. C. Cruickshank	1/6
42.	1st MOVEMENT ("Hymn of Praise")	MENDELSSOHN	W. A. C. Cruickshank	2/6
43.	PRELUDE IN G (No. 13)	CHOPIN	Burnham W. Horner	1/-
44.	BASSO OSTINATO (Op. 5, No. 5)	A. ARENSKY	Burnham W. Horner	1/-
45.	IMPERIAL MARCH	E. ELGAR	G. C. Martin	2/-
46.	ALLEGRETTO ("Hymn of Praise" Symphony)	MENDELSSOHN	W. A. C. Cruickshank	1/6
47.	INTRODUCTION to the "Passion Music"	HAYDN	W. J. Phillips	1/-
48.	PRELUDE and FUGUE on the name of BACH	J. S. BACH	G. M. Garrett	1/6
49.	MARCH ("Abraham")	MOLIQUE	Arthur C Edwards	1/-
50.	OVERTURE to "Calvary"	SPOHR	W. A. C. Cruickshank	1/-
51.	ADAGIO RELIGIOSO ("Hymn of Praise" Symphony)	MENDELSSOHN	W. A. C. Cruickshank	1/6
52.	MEDITATION ("The Light of Life")	E. ELGAR	John E. West	1/-
53.	MARCHE FUNÈBRE (Op. 40, No. 3)	TSCHAÏKOWSKY	W. Alcock	1/6
54.	MARCH IN D MINOR (Op. 13)	AGNES ZIMMERMANN	J. Stainer	1/6
55.	PRELUDE IN C♯ MINOR	S. RACHMANINOW	G. R. Sinclair	1/-
56.	ALLEGRO CON GRAZIA (𝄵) from "Symphonie Pathétique"	TSCHAÏKOWSKY	Chas. Macpherson	2/-
57.	GAVOTTE	OLD FRENCH	A. W. Marchant	1/-
58.	ADAGIO SOSTENUTO	CLEMENTI	A. W. Marchant	1/-
59.	AIR WITH VARIATIONS	HAYDN	A. B. Plant	1/6
60.	ANDANTE (Pilgrims' March) from the Italian Symphony (No. 4)	MENDELSSOHN	E. T. Chipp	1/-

No. **60.**

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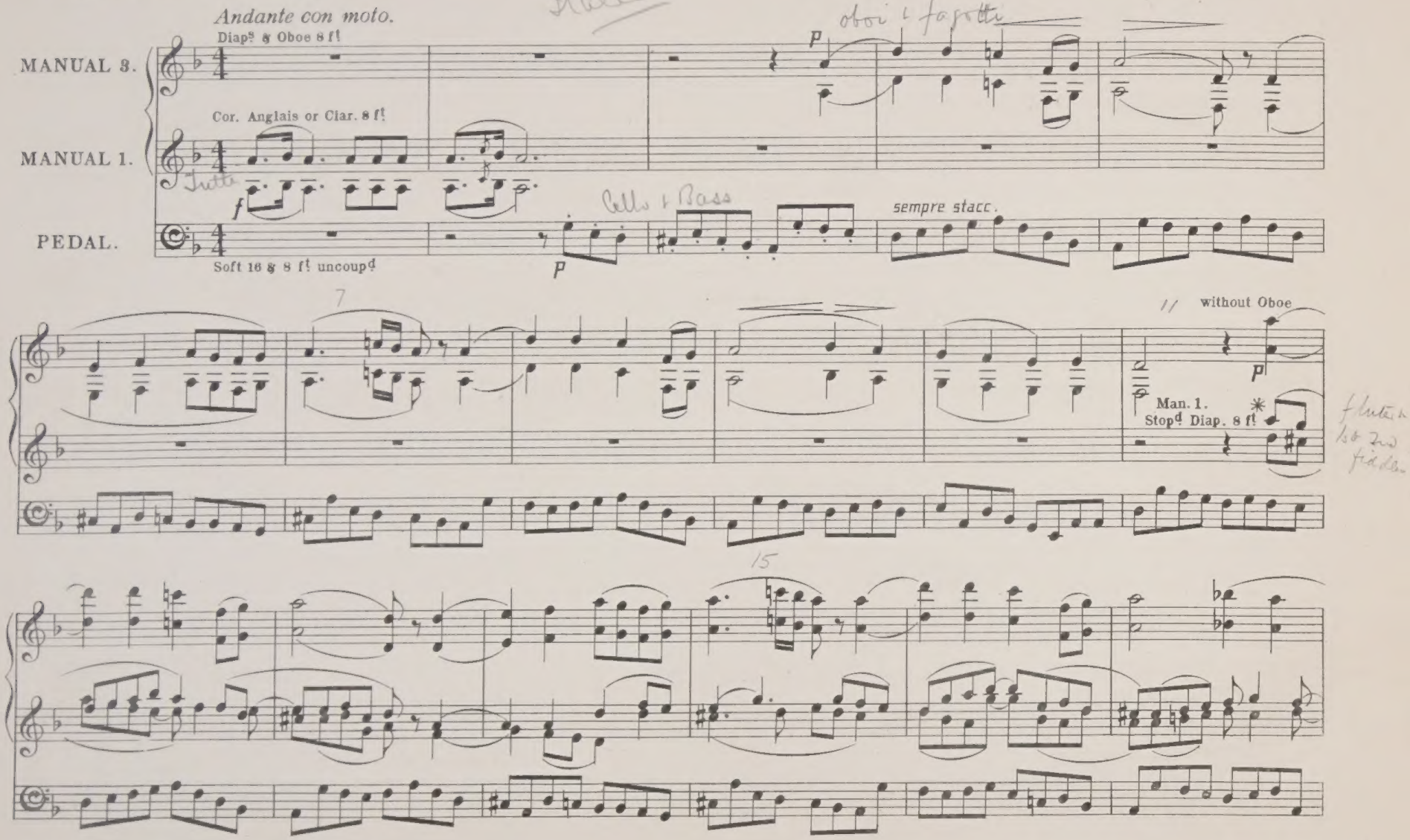
Manual 1. Choir.
Manual 2. Great.
Manual 3. Swell.
Pedal.

ANDANTE

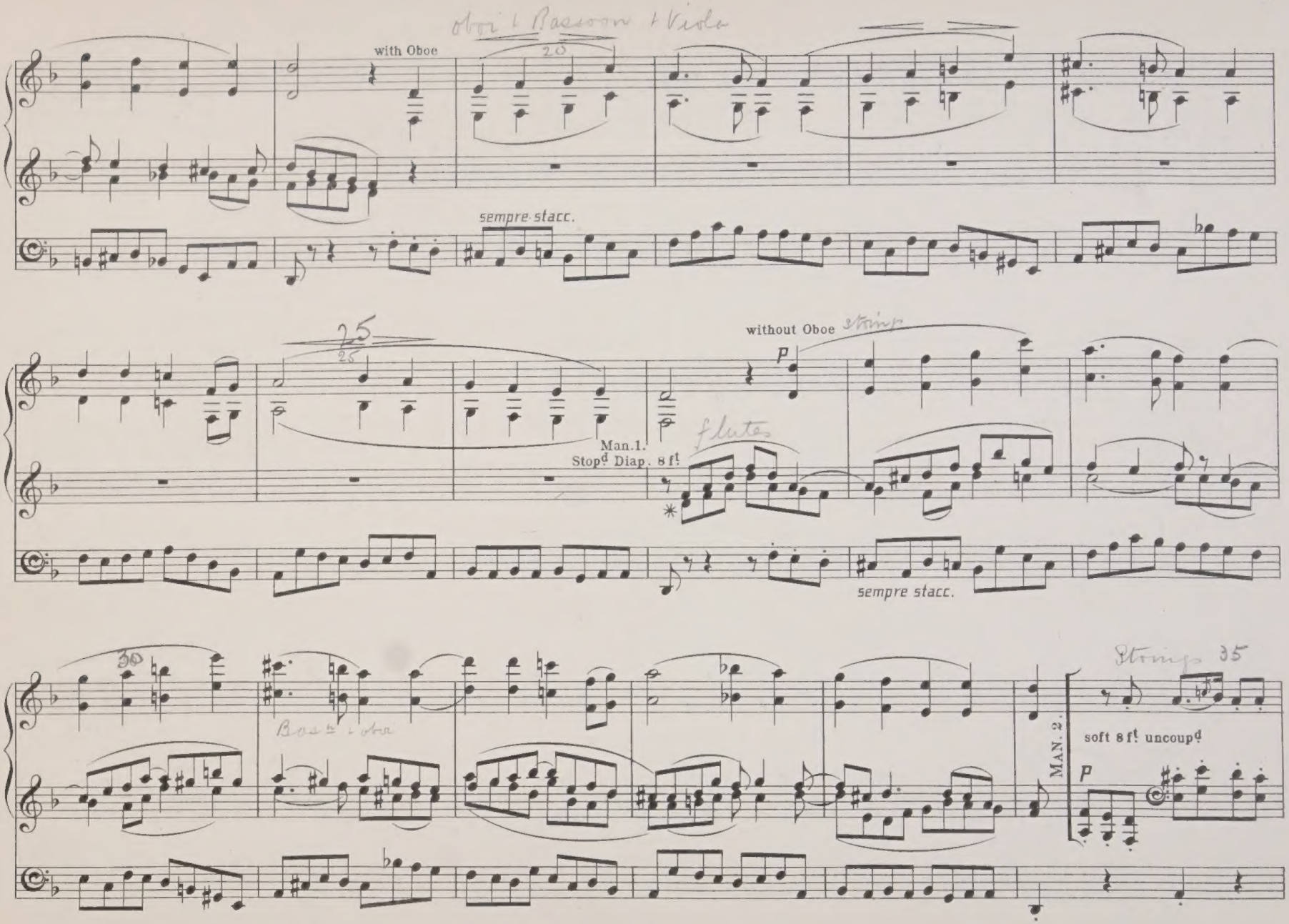
FROM SYMPHONY No. 4.

Arranged by Edmund T. Chipp.

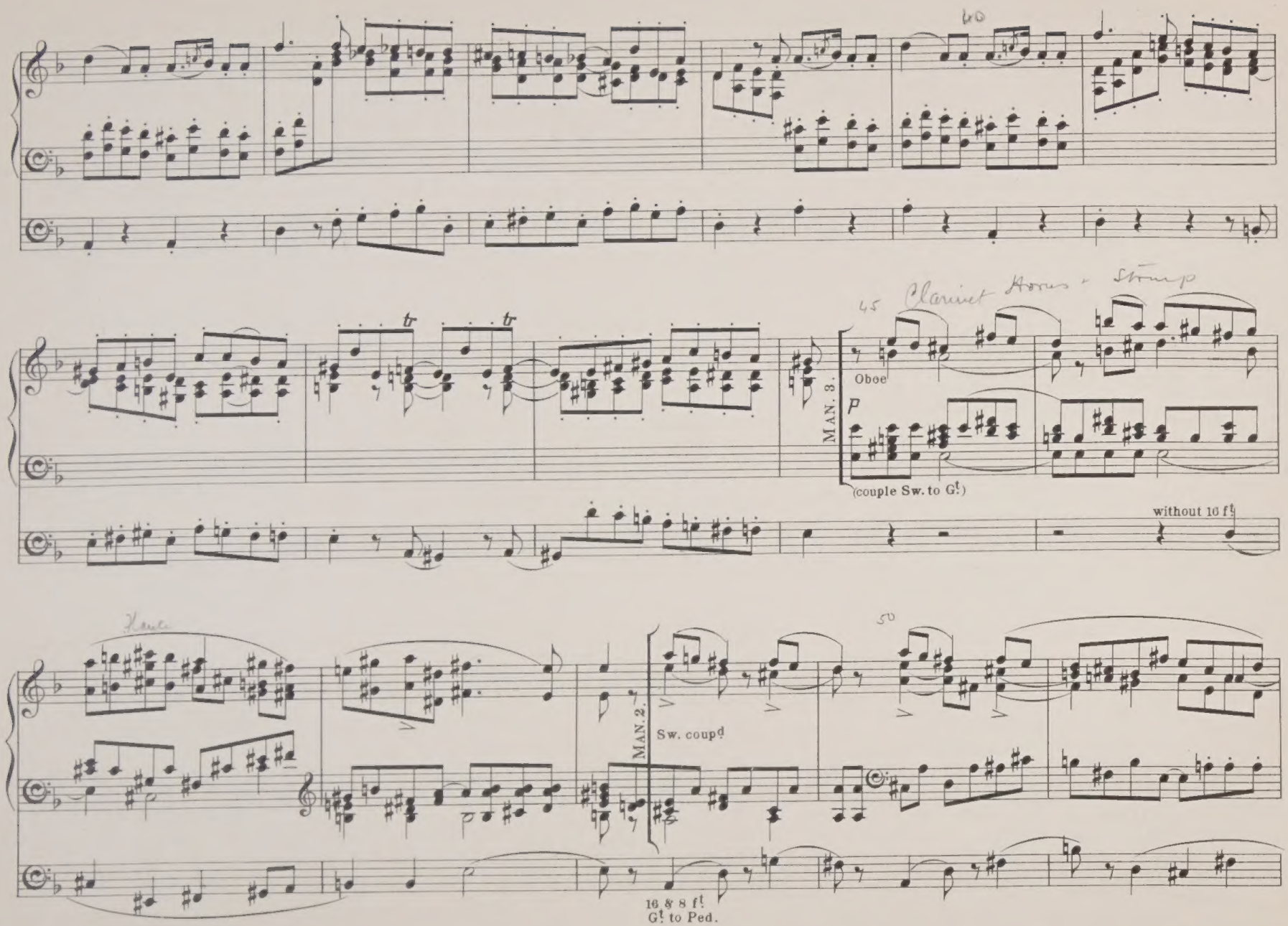
F. Mendelssohn Bartholdy.

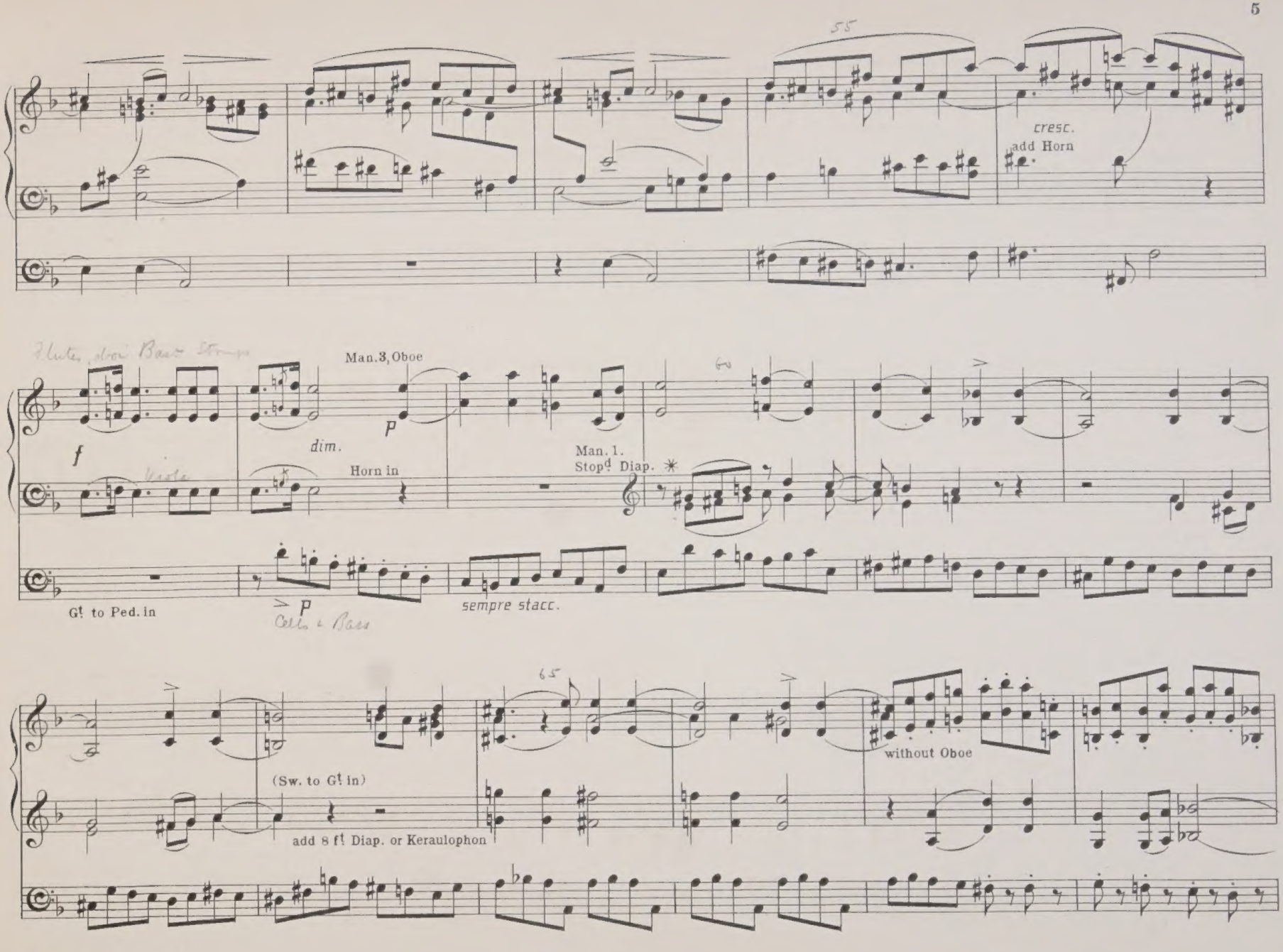


✳ This passage (9 bars) may be played on a 4 f[t] Flute stop an octave lower.

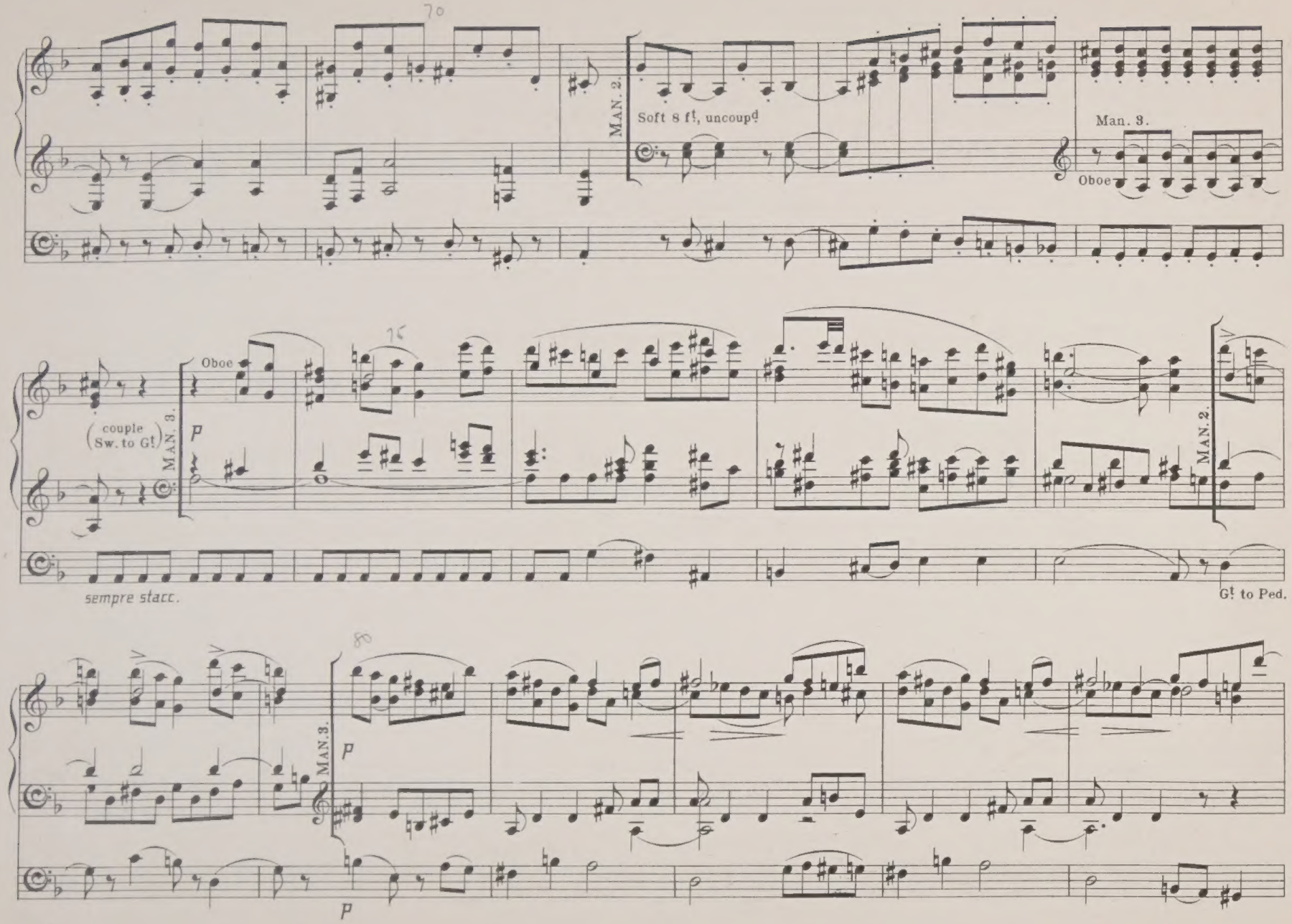


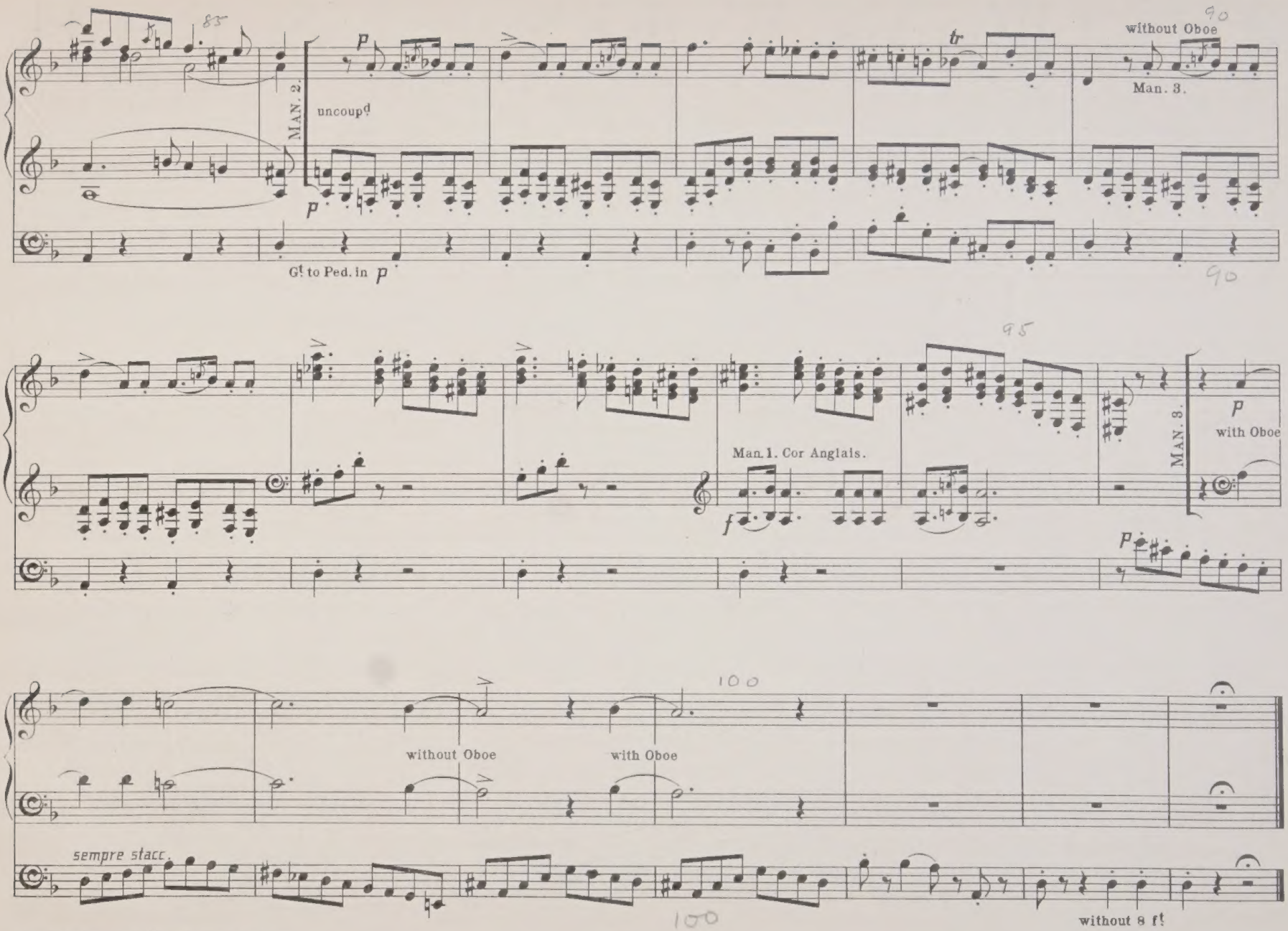
✳ See note on page 2.


60
45
Clarinet
Horns
Strings
MAN. 3.
Oboe
P
(couple Sw. to G!)
without 16 f!
Horns
50
MAN. 2.
Sw. coupd
16 & 8 f!
G! to Ped.



✳ See note on page 2.


70
MAN. 2.
Soft 8 ft, uncoupd
Man. 3.
Oboe
couple Sw. to Gt
MAN. 3.
Oboe
75
p
MAN. 2.
sempre stacc.
Gt to Ped.
80
MAN. 3.
p
p



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THE ORGAN WORKS OF J. S. BACH.

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

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The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

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The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. 3 0

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

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